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ÆGYPTIACA.



GIFT OF
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Harry F. B. Lynch

from his

friend C. Northman

Jan 1091

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ÆGYPTIACA,
COMPRISING
A CATALOGUE
OF
EGYPTIAN ANTIQUITIES,
COLLECTED IN THE YEARS 1856, 1857,
AND NOW DEPOSITED
IN THE MUSEUM OF THE UNIVERSITY
OF SYDNEY:
TOGETHER WITH AN ACCOUNT OF SOME REMAINS OF THE
“DISK WORSHIPPERS”:
AS ALSO OF SOME
FUNEREA HIEROGLYPHIC INSCRIPTIONS
FOUND AT MEMPHIS:

ACCOMPANIED ALSO BY A FAC-SIMILE AND TRANSLATION
FROM A

HIERATIC PAPYRUS

CONTAINING
PORTIONS OF THE BOOK OF THE DEAD.

BY
SIR CHARLES NICHOLSON, BART., D.C.L., LL.D.,

A VICE-PRESIDENT OF THE “SOCIETY OF BIBLICAL ARCHAEOLOGY,”
OF THE “ROYAL SOCIETY OF LITERATURE,” AND OF
THE “ROYAL COLONIAL INSTITUTE.”

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1891.

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TO THE
ASSOCIATION

HARRISON AND SONS,
PRINTERS IN ORDINARY TO HER MAJESTY,
ST. MARTIN'S LANE, LONDON.

Carpenter

PREFACE TO CATALOGUE PRINTED IN 1858.

THE Egyptian Antiquities described in the accompanying Catalogue were collected by Sir Charles Nicholson during a Tour made in Egypt in the year 1856-57. The Catalogue has been prepared under the superintendence of Joseph Bonomi, Esq., F.S.A. Mr. Birch, the Director of the Department of Egyptian Antiquities at the British Museum, has kindly furnished Translations of some of the Papyri and Stelæ. The owner of the Collection is, however, under the most special obligation to his friend, the Rev. D. I. Heath, M.A., late Fellow of Trinity College, Cambridge, who has given Translations of all the fragments of Hieratic, as also of considerable portions of the hieroglyphic writing, whether on inscribed mummy cloth, papyrus, or wood. These are all found to be excerpts from the celebrated "Ritual, or Book of the Dead;" and they present, it is believed, the

first occasion in which so large a portion of this ancient and mysterious religious formula has ever appeared in English. Some portions of the Greek inscriptions have been deciphered by Professor H. Malden, of University College, London; whilst the Coptic fragments have been most obligingly translated by C. W. Goodwin, Esq., M.A., of the Inner Temple, a gentleman distinguished for his philological attainments, and for his profound acquaintance with early Egyptian literature.

CATALOGUE OF EGYPTIAN ANTIQUITIES.

1. STATUE OF A SCRIBE IN A KNEELING POSITION HOLDING BEFORE HIM A TABLET.—The head-dress, or rather fashion of the hair, is that of the scribes and officers of the court of the kings of Egypt of the XVIIIth dynasty. The tablet is of the circular-headed form, and the inscription on it begins with the usual formula of funereal inscriptions. On the front are eight lines of hieroglyphics. Part of the third line, which contained the name of the person, has been purposely and anciently defaced; the fifth line of this inscription has also been picked out. On the back and the left shoulder there are some remains of the red pigment with which the naked parts of the figure had been covered. The blue paint of the hieroglyphics has been restored. Fine limestone, 11 inches high.

2. PORTION OF A PERPENDICULAR INSCRIPTION IN HIEROGLYPHICS.—According to Mr. Birch, this is the end of the sepulchral formula for a person named Sa-Sati, auditor of complaints (judge) of the lord of the earth, *i.e.*, king.

B


2 CATALOGUE OF EGYPTIAN ANTIQUITIES.

The forms of the letters are in the fashion of those of Thebes, of the XVIIIth dynasty. This fragment still preserves its original colours, except that the blue, being derived from copper, has turned to a greenish hue. The hieroglyphics are incised. Limestone, $10\frac{1}{2}$ inches high.

3. THE UPPER PART OF A FIGURE OF OSIRIS, as judge of Amenti, holding in his left hand the flail, and in his right hand the pastoral crook. On the head is the cap or crown of Upper Egypt, flanked by the two feathers of truth, the usual head-dress of this divinity. This bust is in the style of the period of the Greek kings of Egypt. Bronze, $3\frac{3}{4}$ inches high.

4. FUNEREA TABLET, representing a woman making an offering to her deceased husband or father. Between the figures is a table, on which are placed some of the usual offerings. Below is a single horizontal line of hieroglyphics. The figures are in low relief, while the hieroglyphics are incised. Limestone, 8 inches high, 6 inches wide.

5. PERFECT TABLET, representing a man making an offering of cakes, fruits, and onions, which are placed on a table before the figure of a man sitting on a high-backed chair, the legs of which are carved in the shape of those of the lion. This person, the father of the man making the offering, holds a lotus in his left hand, and a kind of kerchief in his right. The man making the offering stands pouring out a libation to his deceased father, and at the same time holding in a kind of dish a trussed goose.

Above the figures are the two eyes and signet between them, , then two lines of hieroglyphics containing the usual formula :—

“Peace offering to Osiris, the eternal ruler, who gives meals of food and drink, flesh and fowl, all good and clean things, to Nebames the justified.”
Limestone, 9 inches high, $6\frac{1}{4}$ inches wide.

6. PORTION OF A TABLET representing a man in the act of adoration, and behind him a woman standing inhaling the perfume of the *lotus* flower. Above their heads are three lines of hieroglyphics placed horizontally, and to be read from the right hand corner.

7. TABLET REPRESENTING A MAN AND WOMAN SITTING ON A SEAT RAISED ON A DAIS, with their children standing in a row on the opposite side of the table of offerings.

The offerings upon the table are composed of a bundle of onions, a cucumber, a basket of grapes, and some cakes. The children of the deceased parents consist of four sons and one daughter: each figure has its name written in front.

Below are two lines of hieroglyphics placed horizontally, to be read beginning at the right hand, although the hieroglyphics face the left. The figures of this tablet are not above $3\frac{1}{2}$ inches high, carefully sculptured in low relief. The ground is painted a yellowish tint. The hieroglyphics are incised. Limestone, 11 inches wide, $5\frac{3}{4}$ inches high.

8. PORTION OF A TABLET OF TERRA-COTTA.—It consists of six horizontal lines of hieroglyphics, not impressed, but cut into the surface of the tile


after it was baked ; and in this particular differing from the hieroglyphics on the conical seals (see Nos. 61, 62, 63), which were always raised and impressed on the surface while the clay was soft and impressionable. The fragment is also curious, as being only part of a large inscription in a material which was by no means ordinarily employed for inscriptions of this nature. Red terra-cotta slab, $6\frac{3}{4}$ inches high, 6 inches wide.

9. FRAGMENT OF A MOHAMMEDAN TOMBSTONE from among those in the ancient cemetery near Assuan, among which there are some of the year 500 of the Hejira, or about 1130 of our era. This fragment is made of the sandstone of Nubia. The only legible word seems to be the last word of the usual formula for beginning documents among the Mohammedans, namely, the first words of the Koran.

The great accumulation of tombs, and such engraved stones, is said to be the consequence of a battle which the natives of Assuan had with a force, chiefly composed of the Bishareen, which attacked from the side of the desert. See Quatremere de Quincy, *Notice sur les Pays voisin de l'Égypte*.

10. SMALL PORTION OF A TABLET REPRESENTING TWO MEN CARRYING OFFERINGS.—This fragment is in the ancient style of work, probably of the time of Thothmosis III, B.C. 1500 ; it is in Theban limestone, 8 inches wide, 5 inches high.

11. FRAGMENT OF A TABLET IN GREY GRANITE, engraved on both sides with hieroglyphics in vertical

columns. On one side the word for Thebes, , occurs twice.

12. PORTION OF A TABLET REPRESENTING TWO MEN SITTING ON ORNAMENTED CHAIRS, AND INHALING THE FRAGRANCE OF THE LOTUS. — The usual ring and the two eyes (see No. 5) occupy the upper part of the tablet; then follow the figures in *relievo*; and then the hieroglyphics in perpendicular lines.


13. STATUE OF A MAN ENVELOPED IN A FRINGED GARMENT, LEAVING HIS RIGHT ARM EXPOSED. — He is sitting on the square seat of ancient form. A column of hieroglyphics is scratched on the obelisk at the back.

This form of dress is very rare in sculptured figures. It probably represents a simple piece of linen cloth with a fringe (see No. 349), which, from an examination of a great many mummy cloths, seems to have been woven on to one edge.

The head and feet are wanting. Black granite, $7\frac{1}{2}$ inches high.

14. HEAD OF A STATUE OF OSIRIS of the Ptolemaic or Roman period, as the style of work indicates.

This fragment is remarkable as a geological specimen. It is of talcose slate, with octahedral crystals of magnetic iron imbedded in it.

15. HEAD OF AMUN-RA, THE PRINCIPAL DIVINITY OF THEBES. — The groove on the top of the cap has been for the insertion of two tall feathers, , the characteristic head-dress of this divinity. The feathers were probably made of wood, as there are

the remains of a wooden peg in one of the holes, by which they were attached to the cap. The place of the eyes has likewise been excavated for the insertion of some other material.

Imperfect statues of this god made of various materials are not uncommon. This probably belonged to the period before that change in the religious opinions of the Egyptians, when, as it would appear, all these statues were broken. (See No. 43.)

It is in a dark limestone, somewhat resembling the Purbeck marble of England, $2\frac{1}{4}$ inches high.

On the same stand is the lower part of a standing figure, made of a similar material.

16. HEAD AND SHOULDERS OF A STATUE OF ISIS NURSING HORUS.—The eyes have been of some other material. This statue has been anciently mended. Dark limestone, 7 inches high.

17. A STATUE OF A FEMALE, in the ancient style of work, and of the best period of Egyptian Art. Unfortunately there is no inscription, and the head and feet are wanting. Slatestone, 15 inches high.

18. PART OF THE FIGURE OF A CROCODILE (Sebec) on an altar. Limestone, $3\frac{1}{4}$ inches high.

On the same stand is inserted a fragment of a statue of a royal personage, which has been a work of considerable beauty; the ear and corner of the head-dress alone remain.

It is of hard limestone, $2\frac{1}{2}$ inches high.

19. PART OF THE HAND OF A STATUE, the size of life, of a Divinity or Royal Person, as is evident from

a piece of the royal plaited dress being attached. Black granite, 5 inches long.

20. **PLINTH OF A STATUE.**—The two feet and two lines of hieroglyphics. Limestone.

21. **SMALL STATUE OF A FEMALE** in a beautiful style of work. The lower half is wanting. Behind is a square block, on which is a column of hieroglyphics. Hard green stone, $4\frac{1}{4}$ inches high.

22. **FRAGMENT OF THE STATUE OF AN EMBALMED PERSON.**—The left hand is wanting, but in the right is the hoe and the cord attached to the seed-bag that is carried over the left shoulder.

Only four lines of an inscription, which begins at the back, with the usual formula in full, remain. The hieroglyphics are engraved in outline. Clay stone, 4 inches high.

23. **MUMMY CLOTH** inscribed with several chapters of the ritual for the dead in the hieratic character, and accompanied with illustrations in outline over each chapter. The piece of linen was in one length of twenty feet four inches, and about four inches wide, but is now divided into eight lengths for better preservation and exhibition. A chemist of London has lately discovered that the ink used by the ancient Egyptians for writing on linen, is a compound of nitrate of silver. The following identification and remarks are by the Rev. D. I. Heath. The reading on the long piece of linen marked No. 23 begins at the botton.

The subject-matter contains the chapters of the Book of the Dead, from the twenty-sixth to the thirty-eighth inclusive, but the vignettes are all

different from those shown in Lepsius's published edition. The name of the deceased was HEMET-UNNA, which may be interpreted, "The Duck appears." The titles to these chapters are as follows :—

The Chapter on giving the heart of so and so its name in Purgatory.

The Chapter on not allowing the heart of so and so to take its name in Purgatory.

The Chapter on not allowing the heart of so and so to take its place in Purgatory.

The Chapter on not allowing so and so to keep his heart in Purgatory.

The Chapter on not allowing the heart of so and so placed in Purgatory to resist.

The Chapter on driving back the crocodile which comes to snatch the food of so and so in Purgatory.

The Chapter on driving back the crocodile that comes to snatch the food of a soul placed in Purgatory.

The Chapter on driving back all serpents.

The Chapter on so and so not being allowed to drink in Purgatory.

The Chapter on so and so not being allowed to eat in Purgatory.

The Chapter on driving back the tortoise.

The Chapter on driving back the goddess Milt.

The Chapter on living by breath in Purgatory, spoken to repel the goddess Milt.

24. FRAGMENT OF THE COVER OF THE MUMMY OF A ROYAL LADY.—It consists of the right ear and part of the right cheek, with a portion of the head-

dress. It is made of several layers of linen, plaster, and gum, moulded into the human form, and then gilt. Within this case was the embalmed body of the person, enveloped in cloths of different textures, sometimes inscribed and sometimes not, according to the rank of the person or fashion of the period. This case was usually placed within a wooden sarcophagus, highly decorated with significant emblems and hieroglyphics, and again within one of stone, also sculptured and inscribed.

25. TWO FRAMES containing fragments of Enchorial and Greek Papyri.

26. MUMMY OF A LITTLE GIRL in its inner wrappings, many of which are of dyed linen, principally blue and red, and enclosing *two folds of papyrus* (see Sketch 26 A) inscribed in the hieratic character. Over the face and upper part of the chest are the remains of the linen pasteboard cover, which has the face gilt. From the style of decoration it is probable this mummy is of the Greek period. The mummy as it appears in its inner wrappings is about three feet six inches long. The above-mentioned pieces of papyri having been removed from the mummy, and stretched and mounted, were translated by Mr. Birch, of the British Museum, as follows; it is an address to Osiris, spoken by Haranth a daughter of the lady of the house Ouer or Ta-ur.

I am the Sun when He rises, I am Tum (or Atum) when He sets. I am Osiris, who is the dweller of the West, great god, lord of the East—guard me (ye) guardians of the gate of the Empyrean region? The guardians of the house have opened to me

turning with the guardians of the Empyrean gate. The guardians of the judgment hall of Truth have accepted this my good name for ever and ever.

The second papyrus appears only to be a piece of a whole, for the upper line is the end of a phrase. . . . "not corrupting nor failing the Soul for ever." The under line reads "a good funeral, thy bones firm thy flesh increasing."

The other side reads "the words of the Osiris Haranth justified, who is born of Ta nr."

HYMN OR RITUALISTIC CHAPTER TO THE GODS.

Hail to Osiris who dwells in the West, great God, Lord of the East!

Flourish the name of Atum Lord of Annu!

Flourish the name of Shu in the book of the upper House in Annu [Heliopolis]!

Flourish the name of Tefnu within the lower abode of Annu in !

Flourish the name of Seb in the place of the evil!

Flourish the name of Nu in the place of Shens!

Flourish the name of Osiris who dwells in the West, in the East!

Flourish the name of Isis in the region of the great winds




Flourish the name of Nephthys in the a good funeral, may his bones remain, his flesh augment!






This seems of the same age as the other: both being about A.D. 90, or Trajan.


27. A WOODEN CASE CONTAINING THE MUMMY OF A FEMALE who was a Priestess of one of the Temples.

On the lid or upper half of this mummy case, the figures of the divinities that occupy the compartments on each side the centre divisions are in relief, while the representations on the side walls of the lower half of the case are only painted. The face of the mummy is well modelled or carved in the

wood of the cover, and painted of a yellow colour, with a slight tinge of red in the cheeks. The eyelids and eyebrows are painted blue, in imitation of the fashion still prevalent in the East of blacking the eyelids; but neither in the eyebrows nor eyelids is the pigment carried beyond the outer canthus. On her head is placed a bouquet of the lotus flower, and over her copious blue tresses she wears a wreath composed of the leaves of the same flower, and some similar ornaments confine the two large tresses which hang down in front. Upon these repose two large globular ear-rings. Her arms are crossed below her breast over an ample necklace, composed of lotus flowers and lotus leaves, interspersed with large round beads. Just below the necklace is the scarabæus, with outstretched wings, and on each side of it is a picture of Osiris on his throne, accompanied by a goddess, in front of whom, in one picture, stands Isis, and in the other Nephthys, with wings attached to their arms. Immediately below this is a female divinity on one knee, extending her arms, to which likewise are attached extensive wings. Then follow, down the centre, four compartments containing the scarabæus, and on each side four other compartments, with representations of Osiris, seated on his throne, with a goddess standing behind it. Still lower, on the right side, are the ape and hawk-headed divinities of Amenti; while on the left, are the jackal and human-headed divinities. Lastly, Anubis, in the form of a jackal, at his post at the feet of the mummy, as guardian of the body. The spaces between all these compartments are filled up with the usual legends and sentences taken out of

the ritual for the dead, and other significant ornaments. All round the upper part of the walls of the box is a row of snakes—the uræus or cobra, with the neck erect and inflated, and between each is the feather of Truth. Below this significative-border, the walls of the box are divided on each side into six compartments, not counting one at the head, immediately over which is the emblem signifying life, in the place of a snake. This compartment contains a picture of the buckle or  fastening of the waist, and on each side is the symbolic eye —and a figure of the goddess Nephthys, known by the emblem  on her head.



The first compartment on the right side of the mummy case is occupied with the subject of the deceased, under the form of a headless person, who, in the place of the head, carries the  feather of Truth, standing before the figure of a hawk, behind which is Nephthys. These figures are under a canopy, supported by the figure  called a nilometer. Two lines of inscription separate this picture from the next compartment, which occurs about where the shoulder of the mummy would be. It represents the same headless person standing before Osiris, who is seated on his throne holding the crook and flail, , and wearing the cap of lower Egypt, , adorned with the two feathers of Truth, . Behind the throne stands a goddess, and between the headless figure and Osiris is an altar, on which are some offerings. A single line of inscription separates this from the next picture, which occurs about the place

of the elbow, and is exactly similar to the last. Two lines of inscription separate it from the next compartment, in which is figured Osiris seated on his throne as Judge of Amenti, accompanied by the same goddess ; while before him, at the foot of the throne, is a table with offerings, placed just within the shrine that incloses the divinities. Advancing towards the judge is the deceased lady bearing an offering. She is preceded by Thoth, and behind her stands a snake-headed god, wearing the cap of Osiris, and over whose head is the winged eye  The figures in this compartment are accompanied by hieroglyphics. The next picture is separated from that last described by two lines of hieroglyphics ; it represents the Scarabæus sacer, with expanded wings, in a boat, below which, as it were under water, is the great serpent. A repetition of the same two lines of hieroglyphics bounds the compartment on this side, and separates it from the next picture, representing the deceased, accompanied by the snake-headed divinity, and the headless figure bearing an offering, and apparently being introduced by the goddess of Truth to the goddess of the Sycomore, the tree of the waters of life. Three lines of hieroglyphics terminate this side of the lower half of the box or mummy case. The wood of which this sarcophagus is made is the *Ficus Sycomorus*, now called in Egypt, Elgemaïse.

The interior of the case is highly decorated with emblematical figures, serpents and stars.

28. MUMMY CASE, AND MUMMY OF A MAN.—
This case, which contains the mortal remains of an

ancient inhabitant of Egypt, is ingeniously constructed out of pieces of sycomore wood, stucco, and canvas, formed into the prescribed shape of an embalmed person. Probably it was placed within a stone case of the same form. The whole is entirely covered with figures and hieroglyphics, from the form and style of which the case is presumed to be about the period of the Psammetici.

The face is painted red, the colour which the artists of Egypt adopted for the complexion of the male population of that country. The eyelids and eyebrows are elongated towards the ears, and are painted of a blue colour, as is likewise the massive hair. There is a hole in the chin for the insertion of a beard of the form of that of Osiris, . On the top of the head is painted the sacred Scarab, and the hair is brought down in front in two massive locks over the breast, which is covered with an ample necklace composed of beads and lotus leaves. Below the necklace is a composite figure, with the head of a ram and the body and wings of a vulture, which stretch over the mummy. Then follows a double series of small compartments, in which are depicted certain divinities, among whom are the four genii of Amenti, and lastly, at the feet, is the figure of a jackal. Several lines of hieroglyphics occupy the rest of the surface of the case till within a little of the under part, on which is painted a large figure of the goddess of the Western Region, her arms furnished with ample wings, and stretched out to receive the dead. She stands on the well-known figure signifying splendour, .

29. **MUMMY CASE OF CEDAR**, from Memphis, shaped into the prescribed form, the lid fitting closely, without the intervention of canvas or stucco. There are no remains of paint on this case, if we except the stains of red pigment on the face, but there are distinctly to be seen indications of the religious emblems and hieroglyphics with which this case was adorned, the fashion of which appears to belong to the same period as that last described, No. 28.

30. **MUMMY OF A CAT**.—Bundles of linen made into the form of the mummy of a cat are not unfrequently found. This, however, is not an ancient forgery, but contains a real cat.

31. **LEGS OF A MUMMY OF A CHILD**, in the highest state of preservation, and in the best mode of embalming.

32. **THE EMBALMED HEAD OF A FULL-GROWN YOUNG MAN**.—Remarkable for a kind of seal placed on the right parietal bone, near the sagital suture. This seal, which is of an oval form, seems to bear the impression of a scarabæus, and has been covered with gold leaf much alloyed with copper. The eyes have also had a smaller round seal placed on them, likewise covered with the same metal. The double thread coarse canvas wrappings have been partially removed from the cheek and back of the head, disclosing a scanty reddish beard, and coarse hair of the same complexion, which makes it almost certain that this is the head of a foreigner, and not im- probably an Israelitish inhabitant of Lower Egypt,

one of whom it is said, "Egypt shall gather them up, Memphis shall bury them." Hos. ix, 6.

The contents of the cranium were removed through the nostrils by breaking up the ethmoid bone, and that of the great cavities of the body through an incision in the left side. Then, as it would appear in this class of mummy, the whole body was immersed in bitumen, or pitch liquified at a very high temperature, and afterwards suffered to drain off, the body being placed horizontally on its back.

33. FRAGMENT OF THE PASTEBOARD CANVAS COVERING OF THE MUMMY OF A FEMALE. — The face is gilt, and the hair painted blue.

34. A COARSE TERRA-COTTA VASE of a globular form, O , such as are seen in the hands of the king in making offerings to the gods, and in hieroglyphic inscriptions. The prenomen of Thothmosis III, B.C. 1500, is impressed on this vase in rudely executed hieroglyphics. The vase is $5\frac{3}{4}$ inches high.

35. COARSE TERRA-COTTA VASE, containing the mummy of an Ibis from the Ibis pits at Sakkara. The cover has never been removed, for the ancient plaster is unbroken.

36. DITTO, from the same locality, but opened.

37. A CANOPIC VASE, with human head cover, and five lines of hieroglyphics, perfectly distinct, placed vertically. It is in oriental alabaster, a hard and beautifully water-marked limestone, found in great abundance in the margin of the desert on the eastern side of the Nile, about a hundred miles

south of Cairo, at a place anciently called Alabastron; whence, reasonably, the name of the substance and of the manufactured article, as in all probability the vases so-called were made in that place. The town of Alabastron was situated in the Cynopolite nome. See *Chronology and Geography of Ancient Egypt*, by S. Sharpe, Esq. It was usual to place four jars, or vases, which contained portions of the viscera of the embalmed person, with the sarcophagus in the tomb; these vases had each a different cover and name, viz.:—

Amset, *human-headed*.

Hape, *baboon-headed*.

Sioumautf, *jackal-headed*.

Kebhsnauf, *hawk-headed*,

and they were called the genii of Amenti.

38. PORTRAIT STATUE OF A SCRIBE, in soft calcareous stone. He is seated on a cushion, his left knee raised, on which he holds with his left hand the roll or volume of papyrus, which is kept sufficiently tight to write on by being passed over the thigh. The right hand is raised, holding the stylus, or brush, to his mouth, whilst considering the sentence to be written. There are well-cut hieroglyphics on three sides, and on the top of the plinth, and also on the papyrus. The head and arms have been restored. The following is a translation by the Rev. D. I. Heath:—

(On the volume), "Queen of Heaven, Ruler of Earth, may she give life, health, and strength to the songsters of her holiness in the train of the good old man, and a good burial in Hades. I am the


C


priest of the Queen of Heaven; may she cause victuals to be served for me (on the top of plinth), and milk to drop from the jug. May I live as a god among them by gift of—." The continuation of this part of the inscription would have been on the front of the plinth, where also the name of the person represented would have occurred, all which have disappeared by time or violence. (On the right thigh), "May the presidents of the choristers of Amen." (On the plinth, very much defaced), "T'a Sha, son of a Scribe, A(u)ee."

39. HEAD OF A STATUE in dark granite, 9 inches high.

40. THE UPPER PART OF A FEMALE STATUE.—This statue was in the sitting position, and probably of an important personage.

The style of work is that of the late Greek or Roman period. Syenite, $19\frac{1}{2}$ inches high. The head and left arm have been restored.

41. UPPER PART OF THE STATUE OF THE WIFE OR DAUGHTER OF TIRHAKAH, KING OF ETHIOPIA (see Isaiah xxxvii, 9, and 2 Kings, xix).—Who marched to the assistance of Hezekiah, King of Judah, when the territory of that sovereign was invaded by Sennacherib, king of Assyria. This statue was probably broken at the time of the Babylonish invasion of Egypt under Nebuchadnezzar, which happened only a few years after the reign of Tirhakah, or at the subsequent invasion under Cambyzes. The entire face is modern. She holds in her left hand the flower  or instrument carried by royal ladies.

On the plain part at the back are the remains of an inscription in two columns of beautifully formed characters, in which the name of Tirhakah occurs, after which would have followed the name of the person represented, as may be conjectured by the character  immediately below the cartouche, which usually precedes the ovals containing the names of queens; so that if this statue represents a daughter of Tirhakah, as Mr. Birch is inclined to suppose, from the circumstance of the king's name appearing first, she must also have been the wife of a king.

The statue has been in the erect position. Black granite, 23 inches high. This fragment was bought at Thebes.

42. THE FEET AND PART OF THE PLINTH OF THE STATUE OF A QUEEN, for on the pedestal or plinth was a figure of Nilus, the sustainer of the throne of Egypt, bringing the Papyrus, the Lotus, and three water jars. The feet are well executed. The statue was in a walking position, and must have been about three feet high. Alabaster. A portion of the pedestal has been restored.

43. FRAGMENT OF A GRANITE STATUE OF THE QUEEN OF EGYPT WHO WAS THE WIFE OF PSAMMETICHUS III—The Pharaoh-Hophra of the Bible, mentioned by name by the prophet Jeremiah—xliv, 30—and again in chapter xlvi, 2, when this Pharaoh was with his army “by the river Euphrates in Carchemish, which Nebuchadrezzar king of Babylon smote, in the fourth year of Jehoiakim the son of Josiah king of Judah,” and alluded to twice in the

same chapter, as well as in the book of Ezekiel—xxix, 23. The fragment consists only of the right hand and part of the body of the statue; but fragmentary as this piece of antiquity is, those few signs in the oval at the back identify it with indisputable certainty as the statue of the wife of Pharaoh-Hophra, and a work of art of the period, giving to it an importance as a tangible evidence of the truth of Scripture history that makes it of great value. We read—Jeremiah xliii, 13—images in the temples of Egypt were broken at the time of the Babylonish invasion which took place about eight years after the death of Pharaoh-Hophra, at which time this statue of the wife of a king who had been so recently allied with the enemies of the invader, would be an object of peculiar vengeance, and therefore so greatly mutilated. This name differs slightly from that of the same queen given in the *Chronology and Geography of Ancient Egypt*, by Mr. S. Sharpe.



44. FRAGMENT OF THE LARGE FALLEN OBELISK OF KARNAK.—The companion obelisk of which this is a fragment is one block of Syenite, or rose-coloured granite, ninety-three feet long, eight feet square at its base, and six feet square at the base of the pyramidion. See *Transactions of the R. S. L.*, Vol. I, second series, p. 158.

45. FRAGMENT OF SOFT LIMESTONE from the Apis cave near Sakkara, on which is an inscription in the enchorial character.

46. FRAGMENT OF AN INSCRIPTION FROM THE TOMB OF A PRIEST, in the *nummulite* rock of the locality of

the great pyramids of Ghiza. This stone will be found extremely interesting as a geological specimen.

47. HEAD OF THE DOG-FACED BABOON.—This is the cover of one of the four jars that contained the viscera of the mummified person in whose tomb it was found. The baboon-headed god of Amenti was called Hape.

48. HUMAN-HEADED COVER OF ANOTHER OF THE FOUR JARS.—This divinity of Amenti was called Amset.

49. FRAGMENT OF THE STATUE OF A MUMMIFIED PERSON, IN A BEAUTIFUL STYLE OF EGYPTIAN ART.—This figure bears none of the emblems which are common to the more ordinary figures of the same class, nor has it the curved beard. The work and the hieroglyphics seem to be of the time of Psammetichus. Limestone, 8 inches high.

50. RUDE STATUE OF A PERSON IN THE DRESS OF A SCRIBE OF THE EIGHTEENTH DYNASTY.—Limestone, $7\frac{3}{4}$ inches high.

51. PERFECT FUNERAL TABLET.—In the semi-circular top is the arch-formed heaven and the winged globe. Below is a man making an offering and prayer to three of the divinities of Egypt, namely, Osiris, Horus, and Isis. Below this again are three women and a man, probably the children of the person in the compartment above. Three lines of inscription placed horizontally terminate this tablet.

52. TABLET DEDICATED TO OSIRIS IN THE 26TH YEAR AND 3RD MONTH OF THE REIGN OF AMASIS.

The royal name occurs twice, once in the first column, as at A, and again in the seventh column, B. The number of years is expressed not in the usual cyphers, but by a sign or hieroglyphic which is used to signify light or rays. ☉.



A succession of these triangular forms is usually seen proceeding from the figure of the sun, and in harmony with this idea the emblem is sculptured on the sides of the only opening for light in the ceiling of a dark chamber in the temple of Dendera.



Possibly, in the highly figurative writing of Egypt, the hiero-grammatist intended to convey an idea of the splendour of the reign of Amasis by the use of this figure, and to say in the 26th period of splendour, or year of the reign of Amasis, &c., &c.

The circular part of the tablet is occupied by the dedication to Osiris. Then follow eight vertical lines of inscription, and one horizontal line at the base of the tablet. The hieroglyphics are coarsely engraved *intaglio* on a slab of limestone, 22 $\frac{3}{4}$ inches high and 12 inches wide.

53. TABLET BEGINNING WITH THE VERY USUAL FORMULA, NAMELY, THE TWO EYES, AND THE SEAL OR RING. See No. 5).—To this succeeds a young man and a woman making an offering to a person seated on an ornamented chair, holding in his left hand a lotus, and in his right a fold of linen. At the foot of the elevated dais or platform on which the chair of the seated person is placed, is a table with a bundle of onions, the leg of a gazelle, and some cakes. Over this a young man is pouring a

libation. Two lines of hieroglyphics, terminating below in a short sentence, complete this tablet. It is of Theban style, and retains much of the ancient pigment. Of soft limestone, 17 inches high and $11\frac{3}{4}$ inches wide.

54. THE LEFT BREAST AND PENDANT SHOULDER-PIECE OF THE HEAD-DRESS OF A ROYAL PERSON.—Granite, $7\frac{1}{2}$ inches high.

55. PORTION OF THE HEAD OF A STATUE IN GRANITE, that must have been of some consideration, as it has been most ingeniously restored by the ancient Egyptians, from which circumstance it probably represented one of those divinities which fell into disrepute, and in a subsequent reign were restored to favour.

56. FIGURE OF OSIRIS SITTING ON HIS THRONE AS JUDGE OF AMENTI.—It is of steatite, about 5 inches high. The head is modern.

57. THE COVER OF A BASKET MADE OF THE PALM LEAF.—A manufacture still carried on in Egypt, particularly south of Assuan.

58. EXTREMELY RARE TERRA-COTTA OF A LATE EPOCH, representing a woman as entombed after the Greek or Roman fashion. On her right side is her mirror placed on a stool; on her left are two vases and two cakes. Rude work, 6 inches high, 4 inches wide.

59. THE UPPER PART OF THE STATUE OF A WOMAN.—Terra-cotta, $4\frac{1}{2}$ inches high.

60. RUDE FIGURE OF A HORSE'S HEAD IN TERRA-COTTA.—It seems to have belonged to a vase.

61. FRAGMENT OF A SQUARE-FORMED MASS OF BAKED EARTH, on the end of which are impressed four lines of hieroglyphics placed horizontally, and bounded by a circle. This is one of those stamps or seals of terra-cotta that are usually conical in form, and like most of these conical seals, has been dipped in a red liquid, which has stained it $2\frac{3}{4}$ inches above the surface on which the hieroglyphics are impressed. The base is 4 inches in diameter.

62. FRAGMENT OF A CONE, on the base of which have been impressed two square cavities containing hieroglyphics. The base of this cone is $2\frac{1}{4}$ inches in diameter.

63. ANOTHER FRAGMENT OF A TERRA-COTTA CONE, of a light-coloured clay, on which three lines of hieroglyphics, arranged perpendicularly, are impressed. The object or use of these cones is not known. They are found in great abundance on the western side of Thebes. The king is often represented in the sculptures on the walls of the temples as offering some object to the divinities precisely of the shape and usual size of these cones—holding the base in the palm of his hand. Cones of terra-cotta, but very much smaller than those of Egypt, the base being dipped in variously coloured vitreous glaze, have lately been found inserted into the clay walls of some Assyrian buildings, forming patterns, and at the same time protecting the wall from the effect of rain.

64. GLOBULAR TERRA-COTTA VASE, precisely of the form of those seen in the hands of the king and in the hieroglyphics. (See No. 34.) 4 inches high.

65. PIECE OF WOOD CARVED INTO THE SHAPE OF A VASE, with a handle, and painted to imitate granite of the rose colour. $7\frac{1}{2}$ inches high.

66. VASE OF TERRA-COTTA with long neck and handle. The handle is broken. This vase is of Greek form, $5\frac{1}{2}$ inches.

67. TERRA-COTTA VASE with two handles. The body of the vase is circular in one aspect, and gibbous in another. $4\frac{1}{4}$ inches.

68. VASE OF HARD BLACK EARTHENWARE, $5\frac{1}{2}$ inches.

69. SOLID PIECE OF WOOD turned in a shape imitating an unguent vase and its cover. It has an illegible inscription in two short lines painted on it. The whole has been coloured to imitate the alabaster vases, and covered with a resinous varnish which has turned excessively yellow. It is $6\frac{1}{2}$ inches high.

70. RUDELY EXECUTED FIGURE OF OSIRIS, or of a mummified person. It is painted white, and has a line of hieroglyphics down the front and back. In the fore part of the pedestal is a square excavation, the cover of which is shaped into the form of a hawk. The figure is of sycomore fig wood, $14\frac{3}{4}$ inches high, and the pedestal, of the same wood, 13 inches long.

71. SIMILAR FIGURE AND PEDESTAL, but less decorated, and smaller. Sycomore fig wood, $11\frac{3}{4}$ inches.

72. FIGURE OF ISIS IN A KNEELING POSITION.—The face is entirely corroded, and there is only a slight stain of the former painted decorations. 12 inches high, and of sycomore fig tree wood.

73. FIGURE OF ISIS IN A LIKE POSITION, of excellent sculpture, probably of the Greek period. Sycomore wood, 12 inches in length.

74. RUDE FIGURE OF A MUMMY, no inscription. Sycomore wood, $8\frac{1}{4}$ inches.

75. FIGURE OF A MUMMY with an inscription down the back, front, and sole of the foot in black pigment, on the bare wood. It is 8 inches high.

76. STATUE OF A CAT in sycomore wood, $7\frac{1}{4}$ inches.

77. FRAGMENT OF A MUMMY CASE.—On the inside of the case, where the shoulders of the mummy rested, is depicted a man habited in garments made of the fine linen of Egypt, pouring out a libation over a table of offerings placed before Osiris. Among the offerings is a bundle of young onions, an indistinguishable vegetable, the leg of a gazelle, the head of an ox, a basket of flat cakes, the ribs of some quadruped, a pomegranate, an oval cake with seeds, a basket made of the same material as the specimen No. 57, containing picked grapes, then another oval cake, a bunch of grapes, and two circular cakes. Underneath the table is an emblem usually placed before this divinity. An inscription in nine lines occupies the space between the mortal and the god, six of which relate to the former. The piece of wood on which this ancient picture is painted is 24 inches high, and 17 inches wide.

78. LOWER PART OF THE SAME CASE, in which are two cartouches containing variants of the name of Amunothph III, B.C. 1450, with which period both the style of work, and the costume of the figure

in the former piece of the sarcophagus agree. Between the cartouches is the figure of the God of Periods, holding two palm branches, to which are pendant the hieroglyphics of life and stability. This piece of wood is 22 inches high, and forms the back part of the sarcophagus, where the legs and feet of the mummy rested. Two figures of Anubis occupy the lower division.

79. FUNERAL TABLET painted on wood. It represents a female in the attitude of prayer before Ra and the four genii of Amenti, placed in the following succession : The human-headed, the monkey-headed, the jackal-headed, the hawk-headed. Five lines of hieroglyphics placed horizontally fill up the remainder of the space. $20\frac{1}{2}$ inches high, $13\frac{1}{2}$ inches wide.

80. THE CANVAS PASTEBOARD COVER OF THE UPPER PART OF THE MUMMY OF A LADY ; of the Roman period.—The purple stripe about an inch wide on the tunic, is common to the figures painted on the walls of the Christian Catacombs of Rome. Besides this decoration on the tunic, is a brown coloured square ornament on one edge of the outer garment with certain white lines placed systematically from the edge inwards. A veil of ornamental tissue is also represented on the head, to which part of the female dress of this period St. Paul alludes in the Epistle to the Corinthians (1 Cor. xi, 10). There is also an ornament round the neck, a vase in the right hand, and some flowers in the left. It is not improbable that this mask belonged to the embalmed remains of a

Christian inhabitant of Egypt in the time of the Apostles, or soon after.

81. FUNEREA TABLET REPRESENTING A MAN IN the attitude of prayer before Osiris, Ra, Isis, and the four genii of Amenti, who stand in the approved succession. Four lines of hieroglyphics placed horizontally complete this tablet. 16 inches high, $9\frac{1}{2}$ inches wide.


82. FRAGMENT OF THE BACK OF THE LOWER PART OF A MUMMY CASE, in which the buckle or bow of the waistband is the leading feature. $15\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

83. TWO PIECES OF CANVAS PASTEBOARD, PART OF THE INNER COVERING OF A MUMMY.

84. PART OF THE WALL OR SIDE OF THE OUTER WOODEN CASE OF A MUMMY OF THE SAME PERIOD AS No. 27.—It represents an offering composed of a lotus flower and three cakes, placed in the shrine of two of the genii or gods of Amenti, namely, the jackal-headed and the hawk-headed. Over the offering is the human-eye with the wing.

85. FRAGMENT OF THE FIRST CHAPTER OF THE RITUAL, written in a beautiful hieratic handwriting, and adorned with highly finished illustrations in outline.

From the style of this manuscript, and the forms of the figures, it is of the time of the Psammetici, or early Greek period. The large illumination at the head of this chapter represents Osiris seated on his throne, under a canopy supported by columns of the ancient order. Before him would be a represen-

tation of the deceased, making offering and prayer. The god in this drawing is habited as a mummy, covered with that network of beads common to mummies of the more ancient period attributed to the volume. The main lines are thick and carefully defined, while the minor and interior are thin and clear. The throne is highly decorated with the prescribed ornamentation for its sides and borders, and the square is precisely occupied with the heart-shaped emblem and its appendages, signifying upper and lower Egypt. On the dais of the throne is a series of the symbolic device belonging to that part of the seat of the divinities of Egypt, signifying that it is the seat of the lord of life and dominion. Over the hieratic writing are the remains of the picture of the first chapter  which represents the funeral of the deceased. It is to be remarked that in these most ancient of all manuscripts the first word of a sentence in each chapter is written in red ink, a custom that was adopted in after times, and called, from the circumstance of the colour, the Rubric.

This volume is $12\frac{3}{4}$ inches wide, and the length of the fragment is $22\frac{1}{4}$ inches.

N.B.—In the British Museum is a narrow roll of MS. precisely in the same hand.

With reference to the above papyrus, the Rev. D. I. Heath makes the following remarks :—

The Papyrus marked No. 85 ought some day to be copied ; it is a most singular document, for the heading is that of the 2nd chapter, but the contents are principally taken from the 1st chapter. There

are, however, a great many variations from Lepsius' published edition; for instance, the feast of the Dogstar is brought in, and those who study the different festivals of the Egyptians would be glad to collate this papyrus; the name of the deceased is Ptah, the son of Amen. The inscription reads: "Saith Osiris, dwelling in the west, Great God, Lord of the East, Eternal Lord, Shepherd of the living, great God, Shepherd for ever."

86. FRAGMENT OF PAPYRUS IN THE HIERATIC HAND, divided into eleven columns of irregular width—The upper part of the MS. is imperfect. It is 9 inches wide and 23 inches long.

It belongs to Ptah, son of Ta-Amen; it contains the 91st chapter of the Ritual, the chapter on not allowing the soul of so and so to smell in purgatory.

87. FIVE FRAGMENTS OF HIERATIC WRITING, which belonged apparently to that of No. 85. Below is a portion of the Ritual written on a strip of linen, 24 inches long and 4 inches wide. The vignettes are those belonging to Chapters XVI and XVII of the Ritual. The name of the deceased is a short one, but being faded cannot be made out.

88. EIGHT HIERATIC FRAGMENTS OF LINEN, of different qualities, in three distinct hand-writings. The deceased was named Takukee, son of Chroti.

89. FRAME CONTAINING NINE SPECIMENS OF HIERATIC on linen of different qualities.

90. SEVEN FRAGMENTS OF THE RUNNING ILLUSTRATIONS in outline from the top of the chapters of the Ritual.—These illustrations are by the same

artist or hiero-grammatist, and on the same quality of linen. They are about 15 inches long and 2 inches wide.

91. NINE FRAGMENTS OF HIERATIC by different scribes, and on various qualities of linen.—The hand-writing on some of these pieces is identical with that on four of the strips in No. 89.

The strip marked F belongs to the same individual mentioned in No. 301. B is the 132nd chapter of the Book of the Dead. The chapter on allowing so and so to go to see his house in purgatory. I contains the title of chapter 91, and H that of 95. These chapters are the chapters on addressing the pen and ink in the abode of Thoth, and the chapter on being unswathed in the abode of Thoth.

These fragments are remarkable from the deceased being named Uonofer in a royal ring. The mother's name not being written altogether phonetically is uncertain. It probably reads Ta-Chrot-Asib, but the second syllable being merely the picture of a child, who knows but what the name was Ta-Hunnu-Asib? Several other pronunciations might be suggested. The meaning of the name is, "The Child walks." "Saith the Osirian, Ptah, the son of Ta-Amen, deceased, Oh, honoured and highly worshipped, ye spirits of the great Rams, who give their vigour to the gods sitting on your throne, greatly talked of, the eyes of the path of my spirit within me, I am equipped. I am a holy one. I am equipped. I have finished my course to the mansions where the Sun, Atum, Kheper, and Athor reside. If this

chapter be recited he becomes one among the sanctified, he is equipped in purgatory.

92. MANUSCRIPT UPON FINE LINEN, with a vignette or picture in colours. The style of the hand-writing is that of the XVIIIth Dynasty, B.C. 1424.

Mr. Samuel Birch, of the British Museum, has examined this MS., and describes it in the following words :—

The vignette represents the deities Isis, Horus, Khepera, Gamu, followed by the deceased female, Tani, for whom the Ritual has been written.

The text contains chapter 129 of the Ritual (Lepsius, *Todt.*, Taf. lii, c. 129). It is preceded by a paragraph not in the Ritual.

(Paragraph.) Say the gods who belong to the sun, Let Tani stand at the boat of the sun, coming out justified before Horus, who is in his disk ; she is justified against all her enemies.

(Rubric.) The book of preparing a person so that he may stand at the boat of the sun with the gods who belong to him. The Heron (Bennu) has gone to the East, Osiris to Tattu. I have opened the doors of the Nile ; I have cleared the path of the sun ; I have led (or drawn) Socharis on his sledge ; I have placed the crown (or asp) in its place ; I have followed (Osiris) ; I have adored the sun ; I have joined them who adore him ; I am one of them ; I was made second after Isis ; I overcame their power ; I knotted the cord ; I turned back the Apophis ; I made him to recoil. The sun gave me his hands. His satellites did not stop me. I prevail ; the eye prevails also. Tani has separated, it

is separated the egg and the fish (Rubric). This chapter is said over the representation which is in the pictures, let it be written on a clean book, with the point of an emerald graver. Wash it in scented water, lay it on the knee of the dead, let it accompany his flesh. She is not turned away at the bark of the sun. Thoth clothes her when she comes forth. She is arrayed in pure linen.

The following is a translation of the same document by the Rev. D. I. Heath:—

The figures represent Isis, Thoth, Kheper, and Mu, followed by the deceased woman, Tani.

Hail ye Gods who accompany the Sun; Grant that the deceased Tani may embark in the sun's boat, may issue justified before Horus in his disk, and may be justified against his enemies.

Then follows a portion of the 129th Chapter of the Book of the Dead:—

The chapter on the strengthening of the soul, and the allowing it to embark into the boat of the sun with his companions.

I have ferried over the Phoenix to the East, and Osiris to Dadu; I have crossed the channels of the Nile; I have surmounted the route of the sun's disk; I have hauled Sokari into his barque, and paddled Ourti without delay; I have served, I have adored the disk; I am collected among his worshippers; I am one among them; I form the second with Isis; I paddle their souls across; I handle the oar; I have smitten the Serpent; I have turned back his legs. The Sun has given me his arms, his opponents have not hindered me; and when I am

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engaged in sculling his Sacred Eye sculls also; when the deceased Tani feasts, she feasts on eggs and the Abou fish.

This chapter is addressed to the wanderer in the picture; it is written upon a roll tinted with solution of colouring matter in liquid of Anti, which the soul has received upon its knees, it will never stumble with its limbs; she appears in the boat of the Sun; Thoth adorns her on her appearance, walking in the garment of righteousness.

93. FRAGMENT OF A BEAUTIFULLY INSCRIBED RITUAL in quasi hieroglyphics.—The illustration, which is outline, represents the last piece of the last chapter. The arms of the sun stretched out to receive the mummy. It is 23 inches long by 9½ inches wide.

Translation by the Rev. D. I. Heath :—

The first and last figures in the boat are named "look-out man" and steersman," Ap-heru and Nahash. The others probably represent symbolically the deceased man's food and other necessary articles. The name of the hour of the night during which he arrives is given in the left-hand column, as also that of the city and the enclosed citadel of the city to which he is brought. The other inscriptions relate in the usual terms the state of salvation to which deceased is drawn, and the benefits he receives thereby.

94. PAPYRUS.—11 feet 7 inches long and 5½ inches wide. This papyrus is inscribed on both sides in a fine bold hieratic hand. The inscription begins at the most imperfect end, reading from

right to left, and proceeding to the end on that side, where there is a piece written upside down; here the volume was turned, and the inscription was read from this end to the beginning. The evidence of this fact (which as far as I am acquainted is unique) will be found in the proper succession of the chapters, and unmistakeably from a series of notches in the lower margin, the consequence of an accident which happened to the volume when it was closed. Unfortunately the upper part of the roll is wanting; possibly there is not more than half the width of the volume.

Translation by the Rev. D. I. Heath:—

The columns are all incomplete, but we can recognize what is called "the Negative Confession." This forms part of the 125th Chapter, and it is entitled, "The Book of the Approach to the Hall of the Two Truths, where confession is made by each individual of the wickednesses he has done, so that he may look upon the faces of the gods."

The chapter begins thus:—

"Hail, oh Lords of the Two Truths, Hail, oh thou great God, Lord of the Two Truths; my Lord I am come to thee, I make my offering to thee that I may see thy goodness. I have read, and I do read, thy name; I read the name of thy forty-two assessors who are with thee in the Hall of the Two Truths, who live by guarding the wicked, and who drink their blood on this day of unravelling of words before Uonofer deceased. May thy name be recognized as the Double Spirit, Lord of the Double Truths. May I read you, oh Lords of Truth. I

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make offering to you of a straight rule ; I snap in pieces for your wickedness." The forty-two repudiations of different sins are then recited in different forms, and at the end of the chapter (line 66) the Rubric for its proper performance, and the benefits to be derived therefrom, are given in the following terms :—

"To be recited by a priest stoled in gorgeous robes and white slippers, and his head anointed with oil of Anta. His offerings are to be bread and wine, with meat offering, and fowl, and frankincense, with flowers of all sorts. Afterwards you are to arrange the funereal procession according to ordinance in a piece of ground purified with (oil of) schent. It is to be poured upon a field on which no horse has trodden.

If this book be performed over him (viz., the deceased), he will be favoured with children to his children. He will come to no misfortune, he will be a favourite of the king and his brethren, and there will be given him cakes and puddings, milk, and plenty of flesh upon the altars of the great god ; he will never have to receive a dole in any abode of glory in the West ; he will be towed (viz., in his boat), with kings of Upper and kings of Lower Egypt ; he will be a servant of Osiris in the garment of Righteousness."

95. BOX MADE OF FIVE PLANKS of a kind of fir, $\frac{3}{8}$ inch thick.—On each side is painted one of the figures of the four gods of Amenti, each with his legend in a single line of hieroglyphics before him.

Each holds the feather (see No. 27), and over each is the heaven with the stars supported by the

sceptre, †, rudely expressed. The box is of coarse work, and the pieces joined by pegs made of the acacia.

It is 12 inches high, $7\frac{1}{2}$ inches wide at bottom, and, contrary to the usual style of Egyptian work, wider at top, being $8\frac{1}{4}$ inches wide at this part.

96. A FRAGMENT OF WHITE CALCAREOUS STONE. —Containing a Sahidic inscription, which is too much mutilated to give any connected sense. It appears to be a deed of sale or gift. In line 5 the name of Mount Djeme occurs, and it is probable that the sale or gift was made to the principal of the Monastery of St. Phæbamann, of Mount Djeme, near Hermonthis. In line 7 the word *π.καμογλ*, “the Camel,” occurs. I incline to believe that this is the name of one of the parties to the deed (see No. 99). On the back of the stone are the signatures of the witnesses. They are too much defaced to allow of a single name being deciphered with certainty. Irregular in form. $6\frac{3}{4}$ inches long, $4\frac{1}{4}$ inches wide.

97. FRAGMENT OF FINE LIME-STONE, inscribed on both sides in a beautiful hieratic writing of the time of Rameses in black ink. The same piece of stone had been used before for a writing in the same character, but in red ink. The fragment is nearly flat, but not quite square, and probably the inscription is almost perfect. It measures $4\frac{1}{2}$ inches long by 3 inches wide. The translation of this fragment by the Rev. D. I. Heath. From right to left—

.... passage along the road there was thirst
 they made us pass the road
 we were fowls, corn, and fishes
 supplies forwarded to sustain the chief

The other side of the stone—

Lieutenant Amen—territorial scribe Hora, scribe of wine skins, Pioer—Lieutenant of the granaries maise* of Thoth—forwarded to the citadel of the citadel of the scribe Ament, the scribe Hora.

98. FRAGMENT OF FINE LIME-STONE, on which is a demotic writing in fine black ink. Irregular in form. 7 inches long by 5 inches wide.

99. FRAGMENT OF THE SAME QUALITY OF STONE, containing fourteen lines of Sahidic.

It is a letter from some person to "the most reverend deacon (?) and anchorite Father *καμολ* (Camel)." The ends of the lines being broken off, the purport of the letter is not clear. $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

100. A FRAGMENT OF WHITE CALCAREOUS STONE, containing eleven lines of Sahidic. It is a letter from some person to a superior, and begins thus:—"I prostrate myself to the sole of the feet of your honoured reverence, with all ceremony (or in all manners)." The rest is too much defaced to give any sense. Irregular in form. 4 inches long, 3 inches wide.

101. SMALL TABLET OF THE PRESCRIBED FORM, with 5 vertical lines of hieroglyphics, from the Apis caves at Sakkara. 6 inches long, $3\frac{3}{4}$ inches wide.

102. FRAGMENT OF A LARGE JAR.—It contains sixteen lines in the demotic character, apparently a reckoning or settlement of account. There are a few letters on the inner side. Porous earthen vases were used in great abundance for cooling water in all

* Setemu.

the districts of Egypt. Every ancient site is marked by an accumulation of fragments of coarse pottery, and it would appear these fragments were often used for writing on. This fragment is 9 inches long, $6\frac{1}{4}$ inches wide.

103. ANOTHER FRAGMENT OF A LARGE JAR.—With four lines of demotic on one side, and two on the other. $8\frac{1}{2}$ inches by 3 inches.

104. FRAGMENT OF RED POTTERY.—Part of a round vessel containing thirteen lines of Sahidic. It is a letter from some person to a superior, whom he addresses as “your fatherhood,” and to whom he recommends some young person who was probably the bearer of the missive. Unfortunately the ends of all the lines are broken off, so that it is impossible to ascertain the exact meaning of the whole. In line 5 occur the words σου μγτε μ πει εβοτ υ Το., “the 10th day of this month of Tobe (?).” $3\frac{3}{4}$ inches by $3\frac{1}{2}$ inches.

105. A FRAGMENT OF A RED EARTHEN VESSEL.—Containing six lines in demotic, apparently a reckoning. 6 inches by $5\frac{1}{2}$ inches.

106. BUGLE BEADS, from a mummy.

107. FRAGMENT OF A RED EARTHEN VESSEL.—Containing six lines (and a fragment) of Greek, as follows :—

Ευημερος Ηρακλειδει τωι
 Φιλτατωι χαιρειν
 Σαραπιωνι Νικομαχου
 του φιλου κυβερνητηι
 εν οισ εαν του χρειαν
 εχη εις εμην τιμ
 φ προς

"Eupemorus to his dear friend Horacleides, greeting. (Assist.) Sarapion, the son of my friend Nicomachus, a pilot, in whatever matters he may have need of you, to my" 4 inches by $3\frac{1}{2}$ inches.

108. CANVAS PASTEBOARD OF THE MUMMY OF A LADY of the Greek or Roman period. The eyes excessively staring; eyelashes and eyebrows extravagantly coarse. Size of life.

109. CANVAS MASK OF A YOUNG NUBIAN.—Size of life.

110. CANVAS MASK OF A YOUNG FEMALE somewhat smaller than life.

111. HEAD OF A WOODEN STATUE OF A QUEEN.—The head is about 3 inches from chin to the top of the head.

112. HAND OF WOOD of the statue of a female.—5 inches long from wrist to end of middle finger.

113. BASKET OF A CIRCULAR FIGURE, made of the palm leaf, such as are still made in Nubia.—4 inches wide and 2 inches high.

114. TWO CIRCULAR PIECES OF LEATHER neatly sewn together; the under piece dyed red, and the upper of the natural colour, ornamented with a radiating device. It was probably fitted to the top of the head of a mummy. Diameter 4 inches.

115. OVAL SHAPED MIRROR.—Width 7 inches, height $6\frac{1}{4}$ inches.

116. ADMIRABLE DRAWING in black outline, on a piece of fine blue glazed earthenware,—The figure of a man with a piebald dog.

It is a tile of the fine white composition of the pottery of the mummy figures, $2\frac{1}{2}$ inches wide and $3\frac{1}{4}$ inches long, but its original length must have been at least 4 inches. Such pieces of glazed tile with colours burnt in, and also with ornaments and hieroglyphics in relief, were inserted into walls, and there is a chamber under the Step Pyramid of Sakkara which had been entirely incrustated with these small tiles of fine earth covered with a light blue glaze. The style of work of this fragment is of the XVIIIth Dynasty. The man seems to be a foreigner, and the dog is excessively large in proportion to the man.

117. RUDELY FORMED VASE, which is sealed up, and to the sealing matter is attached some bugle mummy beads. — The vase has been carelessly decorated with colour. $3\frac{3}{4}$ inches high, $2\frac{1}{2}$ inches wide. This vase has since been opened by boring a small hole in it, and was found to contain beads.

118. HEAD OF A FEMALE in hard wood, smaller than life. The face is 4 inches long.

119. SMALL VASE, containing some aromatic drug, over which is placed some mummy rag. — Coarse red baked earth. 2 inches high, $2\frac{1}{4}$ inches wide.

120. AN ORNAMENT IN POTTERY, covered with a blue glaze. — 2 inches long. Apparently the handle of a vase.

121. GLASS BOTTLE. — 3 inches long, 1 inch wide.

122. DARK GREEN GLASS.

123. A TUBULAR VESSEL, with coarse furrows on it, made out of the cylindrical bone of a ruminant. It is stopped up at one end by a piece of mummy

cloth, and probably contained some greasy matter.
 $4\frac{1}{3}$ inches long, $\frac{3}{4}$ inches wide.

124. SQUARE PIECE OF HEAVY BONE, probably of the hippopotamus, rudely decorated with unmeaning furrowed lines. $3\frac{1}{2}$ inches long, $\frac{3}{4}$ inch wide.

125. STIBIUM VASE OF HARD BLACK STONE.— $1\frac{1}{2}$ inches by $1\frac{1}{2}$ inches.

126. TWO ALABASTER VASES.— $1\frac{3}{8}$ inches high, $1\frac{1}{2}$ inches wide.

127. TWO GLOBES OF WOOD, divided into four quarters by furrowed lines, and subdivided into twelve meridians of yellow and red.—These globes are flattened at the poles. $1\frac{3}{4}$ inches from pole to pole, $1\frac{1}{8}$ of an inch at the equator.

128. THE FRUIT OF AN UNKNOWN PLANT.

129. In the same tray are five other vegetable products that look like nutmegs.

130. AN IBIS EGG.

130. A ditto.

131. SOME PIECES OF MUMMY BREAD AND A WHOLE CAKE, nearly circular.— $7\frac{1}{2}$ inches diameter.

132. A SMALL WOODEN SPOON, with a long handle.

133. RUDE VASE, similar in form to No. 117, and like it sealed up, and some beads adhering to the cement.—This vase also has since been opened, and was found to contain some resinous gum broken up and some sand.

134. THE RIGHT HAND OF A MUMMY, with a porcelain ring on the middle finger, bearing a figure

of Typhon.—This divinity was particularly cherished by *women*, and very commonly found engraved on the foot of the wooden pillow in full armour, and in heroic position, as if in the act of striking a foe. Probably considered as the terrifier of evil spirits, the expeller of frightful dreams.

135. THE RIGHT HAND OF A FEMALE MUMMY.

136. THE LEFT HAND OF A MUMMIFIED PERSON, clenched.—It has a scarab ring on the ring finger.

137. BRONZE LADLE, with goose-head handle, highly finished.

138. A SCARABÆUS OF SOFT LIME-STONE, with an inscription.—This scarab is a modern forgery by the Arabs of Gorna or Luxor. It has been greased and smoked to assist the fraud. $2\frac{1}{8}$ inches long. The inscription is without sense.

139. HEAD OF A CAT, in hard porcelain, covered with a blue glaze. $1\frac{1}{2}$ inches.

140. PORCELAIN SCARAB, that belonged to a network of beads, with which the mummies of a certain class and of a certain period were covered. Into this network of beads was also interweaved porcelain figures of the four divinities of Amenti, and other emblems connected with the superstitious rites of the Egyptian belief in a future state. The holes at the sides are for the attachment of the wings of the scarab. 2 inches long.

141. SCARAB, in soft black stone. $1\frac{3}{4}$ inches long.

142. RUDELY FORMED SCARAB, in hard green stone. $1\frac{7}{8}$ inches.

143. CIRCULAR PIECE OF PORCELAIN, flat on one side, curved on the opposite, and ornamented with an unknown device; the whole is covered with a thick blue glaze in which are five black streaks. It is perforated through its longest diameter. $1\frac{3}{4}$ inches.

144. HEAD OF A SMALL WOODEN STATUE OF HERCULES, of the same period of Greek art as the celebrated work of Glycon. $1\frac{1}{2}$ inches.

145. ADMIRABLE SMALL STATUE carved in wood, of a man wearing the Nubian kilt, and in the perfectly erect position. At the back is a column, on which are some hieroglyphics in black ink. $2\frac{3}{16}$ of an inch high.



146. PERFECT SMALL STATUE OF OSIRIS, as judge of the dead, in copper, silvered or tinned. Whether the coating of tin or silver was put on by the ancient artist, it is difficult to say. It is certain, however, that the statue is out of an antique mould. $3\frac{3}{8}$ inches high.

147 and 148. Probably belonging to the same fibula, turned in alabaster. 1 inch diameter.

149. PORCELAIN DISK, covered with a blue glaze. It is perforated in the centre. $\frac{1}{2}$ inch diameter.

150. FIGURE OF THE BUCKLE OF THE WAISTBAND.—Porcelain, dark green glaze. $1\frac{1}{4}$ inches.

151. SCARAB, bearing the name of Thothmosis III, B.C. 1550.—It is carved out of a very hard stone, and covered with a vitreous green glaze, and perforated through its longest diameter. $\frac{1}{2}$ inch diameter.

152. SCARAB, in the same material as the last, without any glaze, apparently white jasper, an ex-

cessively hard stone. On the reverse are engraved two scorpions. Perforated through the longest diameter. $\frac{3}{4}$ inch.

153. DOUBLE FIGURE OF THE GOD PTAH SOKEROSIRIS. Porcelain, covered with a blue glaze. $\frac{5}{8}$ inch.

154. A TABLET OF HARD PORCELAIN, covered with a blue glaze. Four furrows traverse the back and front, crossing each other in the middle. 1 inch long, $\frac{5}{8}$ inch wide, and perforated through the longest diameter.

155. FIGURE OF TYPHON, in combination with figures and emblems not to be made out. It has a contrivance for suspending it at the top, and probably belonged to a necklace. Hard porcelain, blue glaze. $1\frac{3}{8}$ inches.

156. TWO COWRIES. These shells are still held in great estimation in Nubia, and in the interior of Africa generally.

157. AN AMULET, representing the human eye, with certain curious appendages to the lower lid, rarely omitted. It is in hard porcelain, covered with a blue glaze, the pupil and eyebrow black. It is perforated for suspending. $\frac{5}{8}$ inch.

158. FRAGMENTS OF PLAIN BLUE GLAZED PORCELAIN RINGS, from $\frac{7}{8}$ inch to $\frac{5}{8}$ inch in diameter.

159. TWO RINGS of porcelain, of a fine blue vitreous glaze. The larger, $\frac{7}{8}$ inch, bearing the device of the eye; the smaller, $\frac{3}{4}$ inch, bearing the device of the cobra snake (the uræus) with disk on head.

160. TWO RINGS, of the same material and glaze, and bearing the same devices.

161. TWO OTHER RINGS, the larger, $\frac{7}{8}$ inch, covered with a black glaze; the smaller, $\frac{9}{16}$ inch, with a light blue glaze.

162. TWO RINGS, the larger $\frac{7}{8}$ inch, covered with a white glass; the smaller not $\frac{1}{2}$ inch in diameter, of dark blue glaze.

163. RUDE FIGURE OF THE GOD OF PERIODS, sometimes called the god Lunus.—Hard porcelain, light blue glaze. $\frac{3}{4}$ inch.

164. FIGURE OF THE SAME DIVINITY. — Hard porcelain, green glaze. $\frac{1}{2}$ inch.

165. RUDE FIGURE OF PTAH SOKARI.—Hard porcelain, blue glaze. $1\frac{1}{3}$ inches.

166. FIGURE OF THOTH.—Porcelain, blue glaze. $\frac{3}{4}$ inch.

167. THOTH, excessively rude work.—Hard porcelain, blue glaze. $1\frac{1}{3}$ inches.

168. RUDE FIGURE OF ANUBIS.—Soft porcelain, blue glaze. $1\frac{1}{2}$ inches.

169. FIGURE OF THE HIPPOPOTAMUS-HEADED GODDESS.—Porcelain, blue glaze. $1\frac{1}{4}$ inches.

170. ANUBIS.—Porcelain, green glaze. $\frac{1}{2}$ inch.

171. PTAH, rude work.—Porcelain, blue glaze. $\frac{5}{8}$ inch.

172. STATUE OF THE GOD RA.—Porcelain, blue glaze. $\frac{3}{4}$ inch.

173. A MORE DEFINED FIGURE OF PTAH.—Hard porcelain, no glaze. $1\frac{5}{8}$ inches.

174. FRAGMENT OF AN ADMIRABLE STATUE OF ANUBIS.—Hard porcelain, green glaze, $1\frac{1}{2}$ inches.

175. RUDE FIGURE OF THE HIPPOPOTAMUS GODDESS.—Coarse porcelain, blue glaze. $1\frac{1}{4}$ inches.

176. UPPER PART OF A STATUE OF THE SAME DIVINITY.—Equally coarse work. Soft porcelain, light green glaze. 1 inch high.

177. ANUBIS.—Hard porcelain, blue glaze. $\frac{3}{4}$ inch.

178. AN UNKNOWN OBJECT.—Hard porcelain, grey glaze. $\frac{5}{8}$ inch.

179. THE FIGURE OF A HEAD REST, unfinished.—Hard stone, jasper. $\frac{7}{8}$ inch.

180. RUDE FIGURE OF THE HIPPOPOTAMUS GODDESS.—Hard porcelain, blue glaze. $1\frac{1}{8}$ inches.

181. ANOTHER FIGURE OF THE SAME DIVINITY.—Hard porcelain, blue glaze. $1\frac{3}{8}$ inches.

182. FIGURE OF THE DWARF GOD PTAH SOKARI.—Porcelain, blue glaze. $\frac{3}{4}$ inch.

183. RUDE FIGURE OF THE GODDESS NEPHTHYS.—Hard porcelain, blue glaze. $1\frac{3}{8}$ inches.

184. SMALL FIGURE OF THE HIPPOPOTAMUS DIVINITY.—Hard porcelain. $\frac{3}{4}$ inch.

185. EXCESSIVELY RUDE FIGURE OF THE GOD LUNUS, in the usual position of this divinity, viz., the left knee raised, the arms extended upwards towards the disk on his head. This same divinity is figured on the back of the wooden sarcophagus No. 78 of this Collection. Hard porcelain, light grey glaze. $\frac{3}{4}$ inch.

186. FIGURE OF THE VASE resembling somewhat the shape of the human heart.—A vase of this

particular form is put into one scale of the balance in the picture in the Ritual representing the judgment scene. (See No. 344.)

187. FIGURE OF AN ELEPHANT, extremely rare, but of very inferior work.—Hard porcelain, blue glaze. $\frac{1}{2}$ inch.

188. THE HIPPOPOTAMUS GODDESS.—Soft porcelain, blue glaze. $1\frac{1}{4}$ inches.

189. GROUP OF ISIS NURSING HORUS. — Soft porcelain, light green glaze. $1\frac{3}{8}$ inches.

190. LOWER PART OF THE FIGURE OF A MALE DIVINITY.—Excellent work. Hard porcelain, green glaze. $\frac{5}{8}$ inch.

191. FIGURE OF THE GOD ATMOO.—Inferior work. Hard porcelain, blue glaze. $\frac{3}{4}$ inch.

192. RUDE FIGURE OF TYPHON.—Hard porcelain, blue glaze. 1 inch.

193. THE FIGURE OF A HAWK.—Hard porcelain, green glaze. $\frac{5}{8}$ inch.

194. THE HIPPOPOTAMUS DIVINITY, but slightly developed.—Hard porcelain. 1 inch.

195. FIGURE OF THE DIVINITY THOTH, but imperfectly formed.—Hard material. $\frac{7}{8}$ inch.

196. FIGURE OF A DIVINITY, too imperfectly formed to determine.—Soft porcelain, green glaze. $1\frac{1}{4}$ inches.

197. THE HIPPOPOTAMUS DIVINITY.—Hard porcelain, green glaze. $1\frac{5}{8}$ inches.

198. ANOTHER OF THE LAST NAMED. — Soft porcelain, blue glaze. $1\frac{1}{8}$ inches.

199. THE GOD ATM00.—Perfect. Hard porcelain, dark green glaze. 1 inch.

200. ANUBIS. — Hard porcelain, green glaze. $\frac{3}{4}$ inch.

201. SITTING FIGURE OF THE GODDESS PASHT, or rather the Cat-headed Goddess.—Hard porcelain. $1\frac{1}{2}$ inches.

202. FIGURE OF AN ANIMAL, in porcelain, light blue glaze. $\frac{3}{8}$ inch.

203. THE HUMAN EYE.— $\frac{1}{2}$ inch.

204. TWO DISKS OF WOOD, GILT.— $\frac{3}{4}$ inch in diameter.

205. THE FIGURE OF A SOW OR HIPPOPOTAMUS.—This is a common figure in porcelain, but rarely so large and so well defined as this example. Hard porcelain, light blue glaze. $1\frac{3}{8}$ inches. It had a loop for suspending.

206. THE HUMAN EYE AND ITS APPENDAGES.—Hard porcelain, blue glaze. $1\frac{1}{8}$ inches.

207. A SEAL, without an impression.—Coarse porcelain, green glaze. $\frac{5}{8}$ inch.

208. A FLAT CIRCULAR SEAL, with a radiating ornament.—Hard porcelain, blue glaze. $\frac{3}{8}$ inch.

209. UNKNOWN FIGURE, unless it be the figure of the buckle of the waistband. Hard porcelain, green glaze. $\frac{5}{10}$ inch.

210. PART OF A NECKLACE.—It represents probably a pomegranate, and occurs in the necklace on the mummy case No. 27, interwoven with the leaves of the flower of the lotus and other ornaments. This specimen has lost the loop by which it was suspended,

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and that which kept it in its place. Hard porcelain, blue glaze. $\frac{3}{4}$ inch.

211. ROUND PIECE OF GREEN GLASS, with black stripes. $\frac{5}{8}$ inch diameter.

212. TWO PIECES OF TRANSPARENT GLASS, blue and green.

213. THREE EYES, two in porcelain, one in carbonate of lime, unfinished. All about $\frac{5}{8}$ inch long.

214. Two EYES, one in a hard red vitreous compound, the other in obsidian, or black glass; both unfinished. About $\frac{7}{8}$ inch long.

215. THREE SIMILAR FIGURES, in porcelain, each having four lines crossing obliquely on the flat sides.

216. Two EYES, unfinished work. Carbonate of lime. $\frac{7}{8}$ inch.

217. HEAD OF TYPHON.—Hard porcelain blue glaze. $1\frac{3}{8}$ inches.

218. Two EYES, in a hard brown substance. $\frac{7}{8}$ inch. One unfinished.

219. Two EMBLEMS, representing vases in the shape of the heart. Both are in an unknown substance, and both of unfinished work. About $\frac{7}{8}$ inch.

220. Two EYES, one in porcelain, rude, the other in a kind of slate stone. $\frac{3}{4}$ inch.

221. Two EYES. Hard porcelain, dark and light blue glaze. The eyebrows and pupil in black. $\frac{3}{4}$ inch.

222. FRAGMENT OF A BEAUTIFUL VASE, in a variegated glass pattern.—Vases of this manufacture, and made in Egypt, are found in the tombs of

Etruria, as well as those peculiarly shaped vases of alabaster, in which it is probable unguents were kept.

223. TWO RUDE FIGURES OF THE PAPYRUS, one in porcelain, light blue glaze, $\frac{5}{8}$ inch; the other in a hard unknown substance, $1\frac{1}{8}$ inches.

224. SMALL BRONZE FIGURE OF KHEM.— $1\frac{1}{2}$ inches.

225. PORCELAIN CYLINDRICAL BEAD, bent in fusing.— $1\frac{1}{2}$ inch.

226. TWO PIECES OF GLASS, one flat, $1\frac{1}{2}$ inches long, $\frac{3}{8}$ inch wide, of a blue colour; the other $\frac{3}{8}$ inch long, $\frac{3}{10}$ inch wide, of a black colour.

227. TWO PIECES OF TRANSPARENT BLUE GLASS, one straight, covering a piece of opaque white glass; the other curved, and lined on the concave side with a thin strip of opaque white glass.

228. FRAGMENT OF A PERFORATED TABLET, in which Typhon and Isis nursing Horus occurred.—This curious work is perforated through the middle of the tablet in its thickness. Hard porcelain, blue glaze. $1\frac{1}{8}$ inches high, 1 inch wide.

229. TWO EYES, one porcelain, the other unfinished, of beautiful blue glass.— $\frac{3}{4}$ inch.

230. TWO PORCELAIN EYES.— $\frac{1}{2}$ inch.

231. FOUR PORCELAIN EYES, two of them with black projecting eyebrows and eyeball.

232. FIGURE OF A HARE.—Coarse porcelain, blue glaze. $\frac{3}{4}$ inch long.

233. FIGURE OF THE GOD LUNUS.—Rude work. $\frac{3}{4}$ inch; scarce glaze.

234. SOME BUGLE BEADS AND SOME SMALL BEADS, that were used for ornamental bead-work for the mummy, which have been fused together.

235. AN UNFINISHED FIGURE OF THE BUCKLE OF THE WAISTBAND, in hard slate stone.— $1\frac{1}{3}$ inches long.

236. BRONZE SISTRUM, a musical instrument, and the insignia of the office of priestess.

237. PORCELAIN DISK, part of an ancient necklace.— $\frac{7}{8}$ of an inch.

238. A DISK OF EGYPTIAN PORCELAIN, notched all round the edge.—On one side is impressed the figure of the eye, the other plain. A hole is drilled through the longer diameter. $1\frac{1}{8}$ inches. It has formed part of a necklace.

239. GLOBULAR BEAD OF BLACK GLASS, with white circular streaks ingeniously disposed.— $\frac{7}{8}$ inch in diameter.

240. FOUR BEADS.—Two of blue glass, barrel-shaped. $\frac{5}{8}$ inch. Two of porcelain, blue glaze.

241. THREE BEADS, of carnelian.

242. LARGE BARREL-SHAPED BEAD.—Hard green limestone. $1\frac{1}{8}$ inches long.

243. THE UPPER EYELID OF A GLASS EYE.—In blue glass, with an opaque white back.

244. AN ORNAMENT, representing a papyrus in full bloom.—Porcelain, blue glaze. $1\frac{7}{8}$ inches high.

245. SCARABÆUS, remarkably circular in form.—Hard porcelain, green glaze. $\frac{7}{8}$ inch.

246. SOME GLASS BEADS.—Fused together.

247. A CIRCULAR FIBULA.—Slate stone. $\frac{5}{8}$ inch in diameter.

248. SMALL FIGURE OF A HAWK, wanting the head.—In stone, glazed with a blue glaze, streaked with black. $\frac{9}{8}$ inch.

249. FOUR SHORT CYLINDRICAL BEADS, joined side by side to keep separate the strings of a necklace.—Hard porcelain. $\frac{5}{8}$ inch.

250. A PARALLELOGRAM OF LIMESTONE.—Perforated in its longer diameter. $\frac{1}{2}$ inch.

251. BEAD IN GREENISH TRANSPARENT GLASS.—In the shape of the last row of beads in the necklace of Rameses II, at Abusimbal. $1\frac{1}{8}$ inches long.

252. ANOTHER.—Similar in form and substance, but of a light purple hue. $\frac{7}{8}$ inch.

253. UNKNOWN DEVICE.—Hard brown porcelain, which has had a black glaze. 1 inch in length.

254. TRIANGULAR BRONZE ARROW-HEAD. — Of excellent work. $1\frac{5}{8}$ inches.

255. RUDELY FORMED SCARAB.—In a red sandstone. $\frac{7}{8}$ inch.

256. SCARAB.—Rudely sculptured. In a hard greenish stone. $\frac{3}{4}$ inch.

257. WELL-FORMED SCARAB. — Soft porcelain, blue glaze. It has some hieroglyphics on its flat side, among which is one of rare occurrence. $1\frac{5}{8}$ inches.

258. WORN-OUT SCARAB.—In a red sandstone. $\frac{3}{4}$ inch.

259. ILL-FORMED SCARAB.—In carbonate of lime (calcspar). $1\frac{1}{8}$ inches.

260. INDISTINCTLY-FORMED SCARAB.—In a white marble. $\frac{7}{8}$ inch.

261. GREEN JASPER OR PEBBLE.—Flat on one side and round on the other, somewhat in the shape of a scarab. $\frac{7}{8}$ inch.

262. DISK OF COPPER.—Probably a defaced coin. $\frac{3}{8}$ inch.

263. THE CAP OR CROWN OF UPPER AND LOWER EGYPT. — Belonging to a porcelain statue of a divinity or a king. Hard porcelain, blue glaze. $\frac{3}{8}$ inch.

264. THE LEFT EYE.—Hard porcelain, light blue glaze. $\frac{3}{8}$ inch.

265. THE RIGHT EYE.—Hard porcelain, light blue glaze. $\frac{1}{2}$ inch.

266. LARGE SPECIMEN OF THE SAME EMBLEM.—Impressed on both sides. A piece of porcelain covered with a light green glaze. $1\frac{3}{8}$ inches.

267. SMALL UNKNOWN DEVICE.—Hard porcelain, blue glaze. $\frac{3}{8}$ inch.

268. DISK.—On one side of which is impressed the eye, on the other some unknown device. $\frac{1}{2}$ inch.

269. AN IRREGULAR PIECE OF PORCELAIN, on which the eye has been impressed several times, one impression nearly obliterating the other.—It is of hard porcelain, and covered with a blue glaze. $\frac{3}{4}$ inch.

270. A BEAD, of unusual form.—Porcelain, light green glaze. $\frac{5}{16}$ inch.

271. HEAD OF A CAT.—Hard porcelain, light green glaze. $\frac{7}{16}$ inch.

272. TABLET OF HARD STONE, apparently quartz.
— $\frac{1}{2}$ inch long, $\frac{1}{8}$ inch wide.

273. THE LOWER PART OF THE STATUE OF A
FEMALE.—Of soft limestone.

274. THE LOWER PART OF A MINIATURE HEAD
REST.—Hæmatite iron ore. $\frac{3}{4}$ inch long.

275. THE FEATHERS OF THE CAP OF AMUN-RA.—
Hard black porcelain. 1 inch.

276. PART OF AN EQUILATERAL TRIANGLE. $\frac{3}{4}$
inch.

277. FIGURE OF THE EMBLEM CALLED NILO-
METER.—Hard limestone. $\frac{3}{4}$ inch.

278. CARD, containing three objects :—

No. 1. The upper half of the name of an ancient
Pharaoh, in the form of a seal or stamp.—
Hard porcelain.

No. 2. A barrel-shaped bead.—Hard porcelain,
light green glaze. $\frac{3}{4}$ inch.

No. 3. Small figure of Ptah, wanting its head.
—Hard porcelain, light green glaze. $\frac{5}{8}$ inch.

279. FIGURE OF AN OX TIED UP FOR SACRIFICE.
It is in red semi-transparent glass.—The figure is in
basso-relievo.

280. INSCRIBED SCARAB, of soft flakey stone, of
which the Egyptians very commonly made scarabs,
covering them with a vitreous glaze. $\frac{1}{2}$ inch long,
 $\frac{1}{8}$ inch wide.

281. RUDE SCARAB.—White jasper, perforated in
a transverse direction. $1\frac{3}{8}$ inches.

282. SCARAB.—Of hard limestone, the wing-case
coarsely striated. 1 inch long.

283. PORCELAIN SCARAB.—Coarse work. $\frac{7}{8}$ inch.

284. A PIECE OF CRYSTAL.—Oval in form, perforated in its longest diameter. 1 inch.

285. STATUE OF A HIPPOPOTAMUS.—Hard porcelain, light green glaze. $\frac{1}{2}$ inch. On the same card is a piece of porcelain, impressed with an unknown device. It is perforated in its longest diameter, which is $\frac{3}{4}$ inch.

286. STATUE OF THE DOG-FACED BABOON, OR THE CYNOCEPHALUS, in a sitting position, with a disk on his head representing the moon.—This animal was sacred to Thoth.

287. FRAGMENT OF GLASS, on which is represented a Greek comic mask, or possibly the head of Typhon. It is a kind of glass mosaic, of a most extraordinary character. The head or mask is represented on a green ground, hexangular in form, about $1\frac{1}{2}$ inches in diameter.

The face is yellow, the lips and corners of the eyes are red, the outlines of the eyelids are black, the nose blue, the eyeballs and mouth appear black, but on being held up to a strong light, show a rich amethyst colour. The hair at the side of the face is composed of triangular bits of glass, and the beard, moustaches, eyebrows, and hair over the forehead, are formed of separate bits of glass, beautifully laid in. This exquisite piece of work exhibits a consummate knowledge not only in the art of fusing variously coloured glasses together, so as not to render indistinct different forms and colours, but also a most dextrous manipulation of the various pieces forming the picture. To this must be con-

nected an extensive knowledge in metals and the other substances employed in making and imparting colour to glass. In this curious work, each piece of glass forming the eyebrow, although so small, must have been drawn out into a slender stick, and placed side by side with the other pieces, making up the entire design altogether like a bundle of minute sticks of various forms and colours. This bundle of sticks, possibly of two or three inches in length, was then surrounded by a mass of green glass, which fused at a less temperature than the other coloured glasses forming the design; the whole making a round stick of two or three inches in length, and $1\frac{1}{2}$ inches in diameter. This now solidly-fused stick was then sawn transversely into slices, a little more than $\frac{1}{8}$ inch in thickness, and polished on one or both sides. By this means a great number of exactly similar pictures were obtained. If polished on both sides, they were transparent mosaic pictures; if only on one side, they were opaque mosaics, adapted to insert into ornamental caskets or other ingenious works of art of the kind. Whether this specimen is of ancient Egyptian work may be reasonably doubted; but that the Egyptians were the inventors of this kind of work, and, indeed, of every kind of glass work known to the ancients, is proved by the great antiquity of some of those party coloured glass bottles, inscribed with the names of ancient kings. The same kind of work was employed by the Egyptians in producing a series of stars, in a blue ground, representing the heavens, in which the

mode of operation is most distinctly traceable as already described.

288. THREE PERFECT RINGS—Two of horn and one of ivory, with a fragment of a large one of horn or tortoise shell, measuring $2\frac{1}{8}$ inches in diameter.

289. FRAGMENT OF A FLAT PIECE OF PORCELAIN, otherwise irregular in form, but of a beautiful blue colour.—1 inch high.

290. RIGHT EYE OUT OF A MUMMY CASE, OR OF A STATUE.—It is of porcelain and glass. $1\frac{3}{8}$ inches from corner to corner.

291. SHOE OR BOOT OF RED LEATHER.—For the right foot, $9\frac{1}{4}$ inches long, $2\frac{5}{8}$ inches at the widest part of the sole. The upper leather has been ornamented with pieces of green leather inserted in various parts.

292. SMALLER SHOE OR BOOT, of the same fashion as the last, but in better preservation.—The place formerly occupied by the four smaller toes of the left foot of the wearer is distinctly impressed on the upper leather. This shoe is $7\frac{3}{4}$ inches long, and $2\frac{1}{8}$ inches wide.

293. A PAIR OF SANDALS, $6\frac{1}{2}$ inches long, and $2\frac{3}{4}$ inches wide.—The fastenings are entirely wanting.

294. SANDAL FOR A CHILD, having the front or point of the toe carried far beyond the foot to protect the toes from injury, as we learn was the fashion in the time of Rameses II, by the pictures and statues of that period.

295. STATUE SITTING.—The plinth, feet and legs are of granite (Syenite), the other parts have been restored.

This is the ordinary position of the seated statues of ancient Egypt. The hands lay stretched on the thighs, and the joints bent at right angles. The colossal statues of Amonoph in the plain of Gorna, were each of a single block of conglomerate.

296. **FRAGMENTED LEAF OF A SET OF TABLETS**, still retaining the wax and some Greek letters marked on it with the pointed end of the stylus, or instrument that was commonly used for the purpose.

The other end of the stylus was chisel shaped, and was used for obliterating and smoothing the wax. From this ancient writing apparatus is derived several of the phrases used in talking of writing, as in Proverbs iii, 3: "Write them on the table of thine heart;" and our phrase, "style of writing," is derived from the Latin name of the bone or brass instrument used to scratch or mark the wax. The wax was deposited or melted into the cavity bounded by the half-inch margin, and it seems to have been mixed with red powder to render it opaque, and the letters or writing consequently more visible. This tablet is 7 inches long, and was probably 4 inches wide.

297. **PART OF THE CANVAS PASTEBOARD COVER OF A MUMMY**.—The chest necklace, or breast-plate, on which is elegantly depicted the figure of a human-headed bird with expanded wings, representing the soul. It is painted in a water colour called by the Italians tempera, on the prepared canvas, which has been cut out of the entire cover in a semilunar form, the diameter measuring 1 foot.

298. **FRAGMENT OF THE PASTEBOARD COVER OF A**

MUMMY, with a dedication to Osiris, and a significant picture representing the deceased or mummified person stretched on the lion-shaped bier, at the head of which stands Nephthys with her arms elevated towards the winged globe, from whence proceeds the emblem of life ☥ which is directed to the heart or chest of the mummified person. At the foot of the bier stands Isis with her arms likewise directed to the same mysterious emblem, clearly alluding to the then "unknown God" in whom we live and move, and have our being (Acts xvii, 28). Below the bier are four sealed bags which take the place of the four jars with the covers formed into the heads of the four Genii of Amenti. These bags, in which were deposited the contents of the great cavities of the body, are very commonly found in the tombs. Beneath this significant picture is the hawk-headed scarab with outstretched wings, and below this again are the variously shaped beads of which the necklace was composed. A single line of hieroglyphics containing the dedication before alluded to, 13 inches long, $4\frac{1}{2}$ inches wide.

299. FRAGMENT likewise cut out of the canvas pasteboard covering of a mummy. It represents the necklace made of some of those porcelain emblems that are found in such abundance in the great cemeteries of Egypt. This piece is also semicircular in form, following the contour of the necklace. 13 inches in its largest diameter.

300. THREE COMPARTMENTS apparently cut from the same mummy cover as No. 298.—The uppermost contains a figure of the human-headed genius of

Amenti; the second compartment the jackal-headed; the third compartment is detached, and represents Nephthys in a kneeling position. From the style of work, this and No. 298 are from a mummy of the Ptolemaic period.

301. **LARGE FRAME** containing various specimens of hieratic writing on linen, from different funereal papyri.—The first line is from Chapter 142 of the Book of the Dead, line 3. The portions at the bottom are principally from what is called the Negative, Confession in Chapter 125. The deceased was a daughter of a person named Chroti-Onch (*i.e.* "the child liveth"). Her name was properly pronounced Ta-Chuckee, meaning "the Whip."

302. **THE COVER OF A BASKET**.—Made of date leaves. $5\frac{1}{2}$ inches in diameter.

303. **BEARD OF A MUMMY FIGURE**.—In wood.

304. **STATUE OF ANUBIS**.—Wanting only the top of the ears. Red porcelain, black glaze. $3\frac{1}{8}$ inches.

305. **BRONZE FIGURE, SOMEWHAT RESEMBLING A BIRD**.—This figure has nothing in common with Egyptian art. It may be a figure of Nergal, the divinity of the men of Cuth. $2\frac{1}{8}$ inches.

306. **ADMIRABLE SPECIMEN** of what is usually called a Nilometer.—This figure, or emblem, is found in the fragments of the Ritual No. 301, and is connected in some way with the divinity Ptah-Osiris. The emblem has acquired its name from a supposition that an instrument of this form was placed in the fields to ascertain the rise of the Nile, or the depth of water; whether it rose to the first, or

second, or third, or fourth bar, according to which the tax was imposed on the land ; the greater depth producing the greater fertility, and consequently the heavier tax. Hard porcelain, green glaze. $3\frac{1}{2}$ inches.

307. BRONZE GROUP OF ISIS NURSING HORUS.—The back part of this group is not formed ; the disk and horns are remarkably large. The feet are wanting. $3\frac{1}{2}$ inches.

308. PORCELAIN STATUE OF A MUMMIFIED MAN, in excellent condition, having lost only a piece of his beard.—The implements of agriculture with which it appears the deceased person should be provided for the cultivation of the Elysian fields in the future life, are held in both hands, which are crossed over the breast. In the right is held a kind of plough, or hoe, and a cord passing over the left shoulder sustains a coarse canvas bag, which is supposed to contain the seed for the cultivation of the Elysian fields. In the left hand he holds an instrument resembling one which is still in use in Egypt, of which the name in Arabic is Faas. It is a stick with an iron chisel fixed on it. With this instrument many of the operations of agriculture are performed, such as digging to remove earth or sand. A line of hieroglyphics placed horizontally below the elbows, contains the usual dedication to Osiris, and down the front of the figure is a vertical column, in which the name of the deceased and his mother will probably be deciphered. Soft porcelain, abundant green glaze. $6\frac{1}{4}$ inches long.

309. TWO FIGURES OF MUMMIES, with inscription down the front.—Light blue glaze. 4 inches.

310. TWO FIGURES OF MUMMIES, without hieroglyphics.—Light blue glaze. $2\frac{7}{8}$ inches.

311. DITTO, without hieroglyphics.—Light blue glaze. $2\frac{7}{8}$ inches.

312. SIX FIGURES OF MUMMIES, without inscription.—All about 3 inches long.

313. LONG SLENDER FIGURE OF A MUMMY.—No inscription. Slight glaze. $3\frac{1}{8}$ inches.

314. COARSE PORCELAIN FIGURE OF A MUMMY.—Imperfect glaze, and indistinct inscription down the front. $4\frac{1}{4}$ inches.

315. RUDE FIGURE OF A MUMMY, with inscription down the front and the column behind. Porcelain, green glaze. $3\frac{1}{8}$ inches.

316. DITTO, of another manufacture, with inscription in front and back.—Abundant glaze. $3\frac{3}{8}$ inches.

317. DITTO, of another manufacture, with inscription in front and on back.—Abundant glaze. $3\frac{3}{8}$ inches.

318. RUDELY FORMED FIGURE OF A MUMMY.—Inscription down the front. Coarse porcelain, blue glaze.

319. DITTO, in the style of No. 316, but no inscription down the back.—Imperfect glaze. $4\frac{1}{4}$ inches.

320. FIGURE OF A MUMMY, with illegible inscription in eight horizontal lines, and a few hieroglyphics down the column at the back.

321. UNFORMED FIGURE OF A MUMMY.—Blue glaze. $2\frac{1}{4}$ inches.

322. FIGURE OF A MUMMY, with nine lines of horizontal inscription.—Coarse porcelain, imperfect glaze. $5\frac{5}{8}$ inches.

323. RUDE PORCELAIN FIGURE OF A MUMMY.—A line of hieroglyphics, and the usual instruments, in black pigment, burnt in with the blue glaze. Coarse earthenware.

324. TWO EXCESSIVELY RUDE FIGURES. — In red baked earth. About 3 inches.

325. FIGURE OF AMUN, with the head of a ram. —This little figure, which is only an inch in height, is in perfect proportion. The impression is not quite perfect, nor the glaze, which is partly brown. The porcelain is of the hard quality.

326. TWO HAWK-HEADED FIGURES.—About an inch high. One the god Ra, the personification of the sun, having the disk and uræus on his head. The other, the god Horus, wearing the crown of Upper and Lower Egypt. Hard porcelain, grey glaze.

327. STATUE OF A MAN, wearing the royal head-dress, composed of horns, snakes, and feathers. Rude work, hard porcelain, grey glaze. $\frac{7}{8}$ inch.

328. TWO FIGURES OF THE IBIS-HEADED GOD OF THE EGYPTIANS.—This divinity is the god of Letters, and is called Thoth. The larger specimen is $1\frac{7}{8}$ inches; the smaller, only 1 inch high. Hard porcelain, light green glaze.

329. STATUES OF TWO FEMALE DIVINITIES.—The shorter, a rude figure of the Hippopotamus divinity, in hard porcelain, blue glaze. 1 inch. The taller, a

statue of Nephthys, of the same material, but in green glaze. $1\frac{3}{8}$ inches.

330. SITTING STATUE OF THE LION-HEADED GODDESS.—In excellent preservation, holding in her left hand the papyrus plant, the stalk of which is bent not to interfere with the outline of the figure, in obedience to a law in Egyptian sculpture, viz., the less important object not to obstruct the more important. Hard porcelain, light blue glaze. 2 inches.

331. A GROUP OF NEPHTHYS, HORUS, AND ISIS.—This Egyptian triad is very common in porcelain of this size. The emblems on the heads of the two goddesses are a little indistinct, but the single lock of hair proceeding from the right side of the head of the youthful Horus is very clearly defined.

332. TWO STATUES OF THE SAME DIVINITY.—The larger, which is a perfect specimen, has been covered with a superabundant coating of vitreous glaze, so that the minute folds on the garment of the figure have been obliterated. It is of hard porcelain, light blue glaze. $1\frac{1}{2}$ inches high. The other figure is of rude work, and only $\frac{5}{8}$ inch.

333. FIGURE OF AN OX TIED UP FOR SACRIFICE.—It is of *rosso antico*; there are numerous similar specimens in this material, probably because it represents in some measure the ordinary colour of the animal. $\frac{7}{8}$ inch long.

334. SCARAB WITH THE NAME OF THOTHMOSIS.—Surmounted by the two feathers of Truth; some other emblems occupy the field. In the ordinary material. $\frac{5}{8}$ inch.

335. ORNAMENT.—Beautifully made, representing the plant which typifies Upper Egypt. Hard porcelain, red glaze. $\frac{1}{2}$ inch.

336. A CARTOUCH.—Of long proportion, surmounted by the feathers. Hard black stone. $1\frac{1}{2}$ inches.

337. THE TWO FEATHERS OF THE CAP OF OSIRIS. Slate stone. $\frac{7}{8}$ inch.

338. THE BUCKLE OF THE WAISTBAND. *Rosso antico*; rude work. 1 inch.

339. TABLET.—In hard green stone, a material frequently used for this emblem.

340. A CARPENTER'S SQUARE.—Made of hæmatite, a very usual material for this emblem. $\frac{5}{8}$ inch.

341. A CYLINDER.—Of $\frac{7}{8}$ inch, and about $\frac{3}{16}$ in diameter, from one end of which protrudes the head of an animal, perhaps a snake. The material is white jasper.

342. PYRAMIDAL FIGURE.—Of beautiful hard porcelain, blue glaze, perforated half way up. $\frac{1}{2}$ inch.

343. TWO RUDELY FORMED FINGERS. This is a very ordinary emblem, and it is supposed to have served for smoothing the papyrus. Black limestone. 2 inches.

344. ONE SIDE OF A WOODEN SARCOPHAGUS OF THE ROMAN PERIOD, representing the deceased being embalmed and laid out on a couch, made in the form of a lion.—Anubis, the jackal-headed divinity of the Egyptians, in quality of embalmer or physician, stands by the side of the couch holding a small vase in his right hand, which may be sup-

posed to contain some of the drugs used in the operation. The four well known vases for the preservation of the viscera of the deceased are disposed on the ground, two on this, and two on the other side of the bier. At the head of the embalmed is seated on her knees Isis, and at the foot, in the same posture, Nephthys. Both goddesses are veiling their faces in the attitude of mourners, or of persons wrapped in the contemplation of the dread mystery of the future state. Three shrines containing snakes with human arms and legs, two of them bearing scorpions, are placed between the mummy and the end of the picture, perhaps intended to express that the biting, stinging, and painful diseases to which the deceased or mankind in general are subject during life, were passed away and closed in their shrines, when the spirit departed from the body.

Between the embalmer Anubis, and Anubis who introduces into the place of judgment the person of the deceased, are four youths, bearing food and flowers towards the Hall of Judgment.

These are the offerings made to the divinity by the friends and relations of the deceased, for the safe conduct of the soul through the various trials it will have to sustain in its progress through Hades, or they are to represent, that the deceased during his life revered the gods, and made offerings at their shrines.

The deceased, attended by Anubis, stands at a distance from the throne of the Judge, at the threshold of the Hall of Judgment, with elevated

arms, in the prescribed position of one in the presence of Majesty. Next, on an altar sits a female hippopotamus, her head decorated with the feathers of Truth, and in her paw the pointed knife. This large jawed monster is in some of these significant pictures called the Devourer.

Then follows the ceremony of weighing the heart of the deceased, which is supposed to be contained in, or represented by the heart-shaped vase placed in one scale, while in the other is the counterpoise, an image of Truth. On the side of the heart stands Anubis, and on the other side, the side of the weight, the god Ra. Both these divinities are employed like counsel, on opposite sides, addressing the Jury, or what is analagous to it, adjusting the balance which is to decide on the future condition of the soul of the deceased. Placed in artistic antagonism to the figure of the hippopotamus, on an altar, is a bird with human head and arms, a personification of the soul of the deceased, with out-stretched arms, as if in adoration, or supplication, or asserting its innocence, for in the more ancient pictures on this subject, the deceased is represented standing at the entrance of the Hall of Judgment, making a kind of negative confession, declaring that he was not guilty of any of the forty-two crimes personified by the forty-two little figures, usually placed in one or two rows in the Hall of Judgment. Finally, Anubis appears again as the faithful guardian of the dead, ushering into the presence of the dread judge, Osiris, or as here, Osiris-Ra, the now justified (or *mummified*) person of the deceased.

Behind the throne of the judge stands Isis and Ra (or *Horus*).

It will be observed that in this judgment scene, the god Thoth, who usually appears in the more ancient pictures as the recorder of the judgment of the balance, is wanting, and that only two active, and apparently antagonistic principles, are recognized.

The hieroglyphic inscription over the figures consists of an address to the infernal deities of the nome of the deceased, with a prayer for assistance in his numerous transformations.

345. FRAGMENTS OF PAPYRUS, on both sides of which is some Greek writing, 5 inches high and 8 inches wide. In the same frame another fragment, $9\frac{1}{2}$ inches wide and 5 inches high, with sentences in the Enchorial writing on both sides of the sheet.

346. FRAME containing three Fragments of Papyrus, viz., the upper part of an illuminated Ritual in Hieratic, 11 inches wide, but irregular in shape. A nearly square piece with Enchorial writing 7 inches by 6 inches. And a fragment 3 inches by $3\frac{1}{2}$ inches.

347. PAPYRUS, 17 inches high, $7\frac{1}{4}$ inches wide, in Coptic running hand, with short deed of gift, made by some person to the Monastery of St. Phœbammmon of Djeme.

Probably the name of the donor and of the witnesses to the gift were added. The dialect in which this document is written is Sahidic, but with some unusual or corrupt modes of spelling. Several

words occur which are not contained in the Coptic lexicons, and of which it is not easy to guess the meaning. The deed may be thus translated: "In the name of God. Imprimis, after this I give the 'kathem' and the 'baimau' and the 'hee' of iron and the 'baienhe' of the house which is towards the canal (?) to the south (?), I give them every one to the holy Father Phibamon of Mount Djeme. And may the Father and the Son and the Holy Spirit be witnesses to this deed, and whosoever shall oppose it, let him be under a curse accordingly."

The date of this deed is probably of the 9th century.

(MR. GOODWIN.)

348. FRAGMENTS OF PAPYRUS containing Coptic inscriptions—

- (A.) This fragment has formed the end of a deed. It contains merely the signature of a notary who drew the deed.

Δι μοῦ πσεν κωζ εσκατω.

- (B.) FRAGMENT FROM THE END OF A DEED, containing little more than the signatures of the witnesses.

The name of the city, or name of *ερμουρ* (Hermonthis) occurs.

The following names of witnesses occur:—

"Seroute, the son of Psimo."

"Abraam, the son of Demetrius;" who also signs the name of another person, "because he did not know how to write."

Dioscurus, the son of Smo, deceased (*μακαριος*).

“Klautius (*i.e.*, Claudius), the son of Stephanus,” deceased.

“Demetrius, the son of Pmai,” who also signs for another person who does not know how to write.

C. W. Goodwin, Feb., 1858.

349. PIECE OF LINEN, of fine texture, of the *extraordinary length of 78 feet 4 inches*; 3 feet 9 inches in width, to which must be added $1\frac{1}{2}$ inches, the width of a fringe woven into one edge, the whole length of the piece.—At 25 feet from one end is one line of hieratic writing, beginning from the fringe, and extending for $7\frac{1}{2}$ inches towards the opposite edge.

This inscription bears the name of the person Ra-skote-p-het man, born of Anta-m-nofre, deceased, or justified. The remaining few characters are not legible.

According to Mr. Heath, *this piece of linen is of the date of Amen-m-ha I, B.C. 1700, one hundred years before Abraham.*

350. LINEN, of various textures.—A. 16 feet 12 inches long, 4 feet 6 inches wide, $2\frac{1}{2}$ inches fringe. B. 10 feet 3 inches long, 3 feet 6 inches wide. C. 10 feet long, 3 feet 8 inches wide, 1 inch fringe. D. 6 feet 2 inches long, 4 feet 2 inches wide, 2 inches fringe. The name of the original owner has been written in the corner, but is so faded as to be scarcely legible.

351. AN ENTIRE AND PERFECT TUNIC OR SHIRT, of moderately fine cloth.—Its dimensions are 4 feet 3 inches wide, 4 feet 8 inches long. The aperture for the head, 6 inches diameter.

In this dress the two sides were sewn up to within 7 inches of the top, to allow the arms to come through. It will be observed that the hole for the head is entirely in the front. The remarkable part is the smallness of this aperture for the head, particularly with the abundant mass of hair that Egyptians are represented as wearing, except the sacerdotal class, who were shorn. It is therefore only reasonable to conclude that the garment once belonged to a man of that class.

352. SIX FIGURES OF OSIRIS, all of them about 3 inches in height.

The larger has the disk surmounting the cap; the smaller a loop attached to the left ankle.—Bronze, rude work.

353. FIGURE OF ATMÖÖ.—Bronze, much injured by incrustation.

354. A BEAUTIFUL SPECIMEN OF THE ROYAL ASP, with the disk on its head, worn on the forehead of the ancient Egyptian monarchs.—It is made of bronze, and has been inlaid with coloured enamel, a portion of which only remains, and it was originally gilt (*see* No. 41).

355. Chapter 80 of the Book of the Dead.—The chapter on undergoing transformation into a deity who throws a ray into the path of darkness.

(N.B.—This varies somewhat from the published edition.)

“ I am the dark zone of Oannes, a bright ray unto the watchman at the head of the light on the road of darkness, my body is filled abundantly with food, I have courage to pass towards him, I approach him,

I contend with him in Eastern Aant, I lay me down,
 I write my charm, I collect the genii from their
 city, I consider them therein, and I lead darkness
 from his oar. I am a woman, a ray in darkness, I
 approach, I cast a ray upon the darkness and it
 becomes a light. I act upon the Eye of Horus in
 its weakness when the feast of the 15th day arrives.
 I am a woman, a ray in darkness, I approach, I cast
 a ray on the darkness and it becomes a light. I
 collect the jewels in the mansions above for the
 glorified man that is therein. I am a woman, a ray
 in darkness, I approach, I cast a ray on the darkness
 and it becomes a light. I equip Thoth (the Moon)
 in his lunar abode, I receive a diadem. I am a
 woman, a ray in darkness, I approach, I cast a ray
 on the darkness, and it becomes a light, and the
 fields thereof are precious stones in the festivals
 thereof. I am a woman, a ray in darkness, I
 approach, I cast a ray on the darkness, and it becomes
 a light, and the two ostrich feathers thereof on my
 body are copper and lead in the months thereof,
 (*i.e.*, of the festivals.) I am a woman, a ray in
 darkness, I approach, I cast a ray on the darkness,
 and it becomes a light. I overthrow the serpents, I
 worship the inhabitants of the darkness, the fiends
 veil their faces when they see me. Ye are (.)
 It has not been granted to me to listen to you
 therein."

356. Chapter 54 of the Book of the Dead. The
 Chapter on giving breath to so and so in Purgatory.
 Spoken by the deceased. "O Atum grant me the
 pleasant breath of your nostrils. I am the egg of

Nagagul. I wait on the great egg which Seb laid on the earth—it quickens—I quicken in my turn—it lives—I live in my turn, and have the command of breath.”

B. C. are invocations to different deities.

357. Portions, probably of the 15th Chapter.

358. Part of the 145th Chapter of the Book of the Dead.—In this chapter the deceased, after many wanderings, is supposed to arrive at the portals of the fields of Anero, near the temple of Osiris, at Memphis. He contemplates the twenty-one gates thereof, each guarded by a deity. He goes the circuit of them and reads the name of each gate and each guardian deity.

359. A is part of the same subject as above. B consists of the naming by deceased of the different parts of the barque in which he pays a visit to his father Osiris. (See Chapter 99.) In C the enigmatical letters, spread out to such a distance, are only the name of deceased and his mother. It would appear doubtful whether the deceased was Hemut Unnu or Hemut Bai. But in 339 A, the second line, the name is written so clearly that there can be no mistake. Hemut Unnu, the “Duckling,” or “the child is perceived.”

360. No headings to these fragments.

361. Fragments of Chapter 84. “The Chapter on the Epiphany into Light. The first rank thereof.”

362. Chapter 71. Chapter on Manifestation. On repelling hostility, and on not allowing so and so while in Purgatory to have his soul healed in Tasor.

“Saith the Osirian Hemut Unnu, deceased. Oh Hawk manifested in primeval water, lord of the flood, oh great Cow, I am healed as thou too thyself wert healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. I am the hawk bound in linen, I soar over the earth to the citadel of Horsi-isis, I am healed as thou too thyself wert healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. I am the hawk of the southern heavens, the ibis of the northern heaven. Flames of fire rest upon the wicked, but Thoth applies the straight rule to the upright man. I am healed as thou too thyself wert healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. I am the god Ouoneb of Empenrot (the land where nothing grows), the Nebhu of the hidden shrine of Osiris, I am healed as thou too thyself wert healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. Oh god, named “Fire-from-his-feet,” whose opportunity the goddess Mehen creates, lord of the essences of the two storks, I am healed as thou too thyself art healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. Oh Sun, I am healed as thou too thyself art healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. Sebek stands upon his dais, Neith stands within the waterpools. I am healed as thou too thyself art healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. Oh ye above named Seven,

standing at the arms of the balance on this appointed day for chopping off heads and severing necks, for snatching out quivering hearts and scorching them on the brazier at the lake of fire—I read ye—I read your names, and as I read ye so do ye perform,—I approach ye and do ye also approach me, I live with you and do you also live with me,—grant me the luxuries of life among you under your thumbs—give me the luxury of the life of your palates, grant me infinite years upon the years of my life, grant me infinite days upon the days of my life, and infinite nights upon the nights of my life, till I be healed, till I shine, till the breaths of your nostrils have become like phalanxes and be seen like the phalanxes in the horizon on this day of swathing the mighty one.”

363. Divers names of deities, things, and places.

364. Chapters 51 and 52 of the Book of the Dead.—Chapter 51. The chapter on not going into the refectory in Purgatory. “Saith the Osirian Hemut Unnu, deceased, This fish, this fish, I cannot eat it, this rotten fish, I cannot eat it. My mind is made up, I will not sniff it. I will not lift it with my arms, I will not approach it with the soles of my feet.” Chapter 52. The chapter on not eating rottenness in Purgatory. “Saith the Osirian Hemut Unnu, deceased, This fish, this fish, I cannot eat it, this rotten fish, I cannot eat it. Don’t alarm yourselves, it sticks in my gizzard. I will not lift it with my arms, I will not approach it with the soles of my feet, if you live from it by way of food, your divinity will fail, but if you cast it away, you are

brought to life by these four loaves, by the loaves brought when Horus tosses his bread to Thoth. It is granted thee to eat made dishes, oh ye accompanying Deities thereof, the Osirian Hemut Unnu, deceased, eats under this sycamore tree of Athor the Queen. An occasion is given me there of advantage. Fields are divided to me at Dadou, I expatiate in Heliopolis, I live on bread of white wheaten flour, and my drink is of red extract, and it is granted me that the flask cutters of the father of my mother shall look to my beverage. I am enlarged, I am widened. I have run my course, I sit in the place I prefer."

365. Part of the 84th Chapter: the chapter on undergoing transmigration into the form of a stork. (N.B.—The deceased must be supposed to be addressing the brazen image of a stork.) "Strong is the metal in the section of their heads, the down thereof is of copper. Oh nobles! Oh Holy Spirits, forthwith I am in heaven, I cleave the atmosphere over the country instead of labouring at the oar, I am become strength, I make heaven rejoice, I gilate, I make earth the hall at my feet over the cities which tempt my approach, I () among the fowl, I approach the Deities in their temples, I alight on earth or on the sycamore trees in the sacred enclosures, I care not for inundation, I care not for cultivated ground, I care not for the desert, I stretch around the horn thereof, I reckon not of the sustenance therein, nor the sounds thereof, I am the holy Mas of the desert, which is pictured in the books."

366. A is from Chapters 23 and 24. B is from chapter 12. C gives the names of the four oars of the sun in Chapter 148. Chapter 12 is very short: "I adore thee, oh Sun, the guide through the mysteries of the House of Glory, into this arc of Seb, into this balance of Ra which is balanced with Truth daily, grant that I may glide along the earth and be a director."

The 24th is the chapter on taking food to every body in Purgatory: Says the deceased Hemut Unnu, son of Per-het. I am Kheper who created himself from the body of his mother, who fulfilled the wishes of the inhabitants of the primæval water, and imported the phoenix to the companions of the deities named the Forerunners. Then I gathered together food here in every spot where it exists, for every individual who existed there, prowling like cats awaiting the light of Mu. Do thou therefore, oh Osirian Hemut Unnu, deceased, son of Per-het, deceased, bring out the boat and engrave the oar blades for thy forward course to Aat-n-Huh in Purgatory, and do thou collect the food shot into every corner therein, for every individual existing there, prowling like cats awaiting for the light, &c., &c."*

367c. Chapter 26: The chapter on giving a person his heart in Purgatory. Spoken by the Osirian, &c. My heart is given me in the chamber of hearts, my heart is given me, it is at rest within me. Nothing now but to eat food in the chamber

* This looks like a reference to an early colonization by the Mizraimite races among the barbarous Cushite Aborigines of Egypt.

of Osiris, in this region of the East—a cargo full of it. Nothing now prevents me thinking with thee. My mouth is given me to speak with, my feet to walk with, my arms are given me to overthrow my accusers. Open to me, oh doors of Heaven. I pass Seb, the leader of the gods. Ourti opens my eyes, the Shop raises my arms, and Anubis tattoos the legs, which I extend to him. I stand erect with Pasht, heaven opens to me, I give my orders in Ha-ka-Ptah (name for Memphis, the original of E-gy-pt—means the Hall of the form of Ptah). I think with my heart, I am strong with my heart, I am strong with my arms, I am strong with my legs, my mouth is of pleasing form. My soul is not kept asunder from my body in the abodes of glory in the West.”

368. Chapter 68. The chapter on Manifestation in Daylight: “The Osirian Hemut Unnu, deceased, has opened the doors of Heaven. I open the doors of earth, the bolts of Seb are withdrawn, the upper temple opens into sight, the Osirian Hemut Unnu, deceased, approaches. I am the Royal Bondsman of the God “Lovely Arm,” who carries the arrow that reaches to the earth. The Osirian Hemut Unnu, deceased, opens carefully and passes out carefully, the Osirian Hemut Unnu, deceased, appears in any place he chooses, he is potent with his heart, he is potent with his arms, he is potent with meat, he is potent with drink, he is potent with drink offerings, he is potent with libations, he is potent with what he does in Purgatory, he is potent with the excursions he undertakes on to earth, he is so

far born that the Osirian Hemut Unnu, deceased, may say he lives spiritually by the bread of Seb. As for rotten fish it chokes him, but he lives on the bread of wheaten flour, and the red wine of a river in a holy place, the Osirian Hemut Unnu, deceased, sits with the Heliopolites to make feast with the food of Athor, the goddess encircled by nimbus, whose broad hall is there. She goes to Heliopolis where the rolls of theology are the writing of Thoth. The Osirian Hemut Unnu, deceased, is potent in his heart, he is potent in his breast, he is potent in his mouth, he is potent in his arms, he is potent in his legs, he is potent in his prophecyings, he is potent in ordinary water, he is potent in water poured out, he is potent in the wind, he is potent in the waterflood, he is potent in the marshes, he is potent in what he undertakes in Purgatory, he is potent in the excursions he undertakes unto earth. The Osirian Hemut Unnu receives with his left arm and gives it out in turn with his right; he stands or he sits, he succeeds in the functions of his body."

369. The fragment B belongs to a different linen, as it contains the words: Oh Thoth justify Osiris against his enemies, justify the Osirian Pet-Atum.

C contains the 73rd Chapter. The chapter on climbing into Amenti (the west) on the day of climbing into the *Amhet* (some place or building). "Saith the Osirian Hemut Unnu, deceased: Oh spirit of the great rams, let me approach, let me see, let me climb the house of glory, let me see my father Osiris, I have passed through the darkness to my father Osiris, I am one who loves him, I have come

to see my father Osiris, his heart darts warmth unto me, I have made offerings to my father Osiris, I have opened every route both in heaven and earth. I am the son who loves his father. I come equipped like the holy saints (*i.e.*, dogstars). Oh every god and goddess, I have run my course."

370. Chapter 17. This chapter is a long one, and immediately preceding this portion of it occurs the curious and important allusion to the "Fall of Satan." It is well known that we derive all our notions on this point from Milton, and that no such doctrine exists in the Bible. This Book of the Dead existed hundreds of years before Moses, and the tradition of the imaginary fall of Satan previous to man's creation has been handed down to us from this heathen source. In line 54 of this chapter we read as follow :

"This is Saham the injurer of Osiris. Others say, This is the Serpent who used to be at the very head of Righteousness. Others say, This is the Hawk who used to be among the heads. He was the first in Righteousness and afterwards in Wickedness. He caused Wickedness to make Righteousness succumb. Others say, This is Horus worshipped in Sichomp. Others say, These be Thoth and good Atum son of Milt, the harbinger gods who pull away the Sacrifices from the enemies of the Legitimate God. Oh save ye the deceased justified Osirian from the watchers and the pullers, from the second rates and the first rates, from disease and injury. May they never be discovered lying in wait against the Osirian, may they never prevail over me, may I never fall into their flames, for I am aware of them, I am aware of

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the name of this Mazd among them in the dwelling of Osiris, with a dart in his hand, invisible, wandering upon the earth in fiery flame, whose measure Hapi has written. Never has the deceased justified Osirian Hemut Unnu seen such healthy exercise on the earth with Ra, nor such pleasant rest with Osiris. My dinners there cannot be exceeded in daintiness even because he is a servant of the True God, in the ordinances of the Creator. The Osirian Hemut Unnu deceased soars like a hawk, and swills like a goose, and like Nahvek he will never be destroyed."

Explanation. "This is Anubis. This is Horus, worshipped in Sichomp. Others say, this is Horus of the (grove?); others say, the Harbinger Gods who keep off the enemies of the true God from him. Others say, this is Horjennu, of the (grove). Let them not toss me therein, let me not go near their horns."

Explanation. "These dishes of exceeding daintiness signify, the image here of Ra, with the image of the Eye of Horus. Oh Lord of the Palace, Captain of the Gods, save thou the Osirian Hemut Unnu, deceased, from this divinity therein, in the form of a cat, with the brows like mankind, who feeds upon the damned. This circuit of the lake of fire devours the body, pierces the heart, and tears corpses in a way never was seen, the explanation whereof is—Its name is Devourer of myriads of years, and it is at the lake in Phœnicia, which is hard by the lake of fire, in Emperotf (the desert)."

371. 19th Chapter. The chapter on the flowers of justification (probably a crown of flowers).

"Saith the Osirian Hemut Unnu, deceased, Thy father Atum presents to thee on a salver this beautiful coronet of justification of this living forehead, dear to the ever-living gods. Osiris Lord of Amenti justifies thee against thy enemies. Thy father Seb orders for thee all his joints of meat. May Hor-si-esis, son of Osiris, honour thee on the throne of the father of the Sun, to overthrow thy enemies. The two domains of Atum order for thee, and the god Atum orders for thee, and his circle of gods repeat the order—a hearty embrace of justification. Hor-si-esis, son of Osiris, is eternal, the Osirian Hemut Unnu, deceased, is eternal. Osiris Lord of the West, and every deified region, and every goddess, both in heaven and earth, justify Hor-si-esis, son of Osiris, against his enemies before Osiris, Lord of the West, and they justify the Osirian Hemut Unnu, deceased, against his enemies, before Osiris, Lord of the West, viz., before Uonofer (the Good One), son of Nutpee."

The chapter then goes on to repeat the justifications in the different chief regions of Egypt on different chief festivals, and ends with the usual promises that if the chapter is chanted, and the proper offerings made for the dead, the result will be satisfactory to the soul of the deceased.

372. THE VIGNETTES B belong apparently to Chapter 110, where the deceased is represented reaping gigantic corn in the fields of Aaneru (near Memphis).

A is the beginning of Chapter 83. The chapter on transformation into a bennu (long-legged bird, stork or phoenix). "Saith the Osirian Hemut Unnu, deceased, I fly among the circle of gods, I am born like Kheper (the beetle), I grow like the flowers, I am initiated like the mysteries. The food of Deity reaches the lower parts within them. I am the image here of these seven four-footed goddesses, in their transformation in Amenti, greatly shining in the members of its body, among which are this god, Set and Thoth, on this occasion of worship. Oh Lord of Sichomp with the Spirits of Heliopolis abiding among them. I approach on this day, I arise, I labour, among the gods. I am Chons who overthrows all the proud."

373. FRAGMENTS.—The writing is in linear hieroglyphic, which stands half between hieroglyphics and hieratic.

374. Chapter of giving so and so his heart in purgatory.

375. FRAGMENTS belonging to the long papyrus No. 94.

376. Chapters 21 and 22 are on the same subject, viz., the chapter on restoring to so and so his mouth in Purgatory.—Chapter 21. "Saith the Osirian Hemut Unnu, deceased: Turn thy face, oh Osiris, lord of the flash of light in the palace of darkness of the nightly vault, I approach thee, I am glorified, I wash my hands in thy presence. I come to thee—thou art careful of thy favours. He restores the mouth, he speaks with it the issues of his heart, even in that hour of the night which is unpropitious.

The 22nd Chapter—"Saith the Osirian Hemut Unnu, deceased, I shine like the egg in the land of mystery, my mouth is restored to me and I speak with it, I am in presence of the great pioneers, in presence of the great god of the house of glory, my arms are not impeded (in the published edition the word 'not' is omitted), before the pioneers of any god or any goddess, I am the Osiris worshipped at Rostu, at the head of the place called the staircase. I approach, I perform the desire of my heart in the day of flame, I extinguish the flame as it approaches."

377. Belongs to the same person as No. 341.

378. A and D belong to Chapter 15, B and C to Chapter 148.—In D, in the first picture, the deceased is sitting in the barque of the sun during his daily journey; in the second the sun has just sunk beneath the horizon; and in the third the deceased gets to shore to get his supper, which is seen on the altar. Chapter 148 is also connected with the worship of the sun, and very likely may have come next to Chapter 15. The picture represents the four oars of the north, south, east, and west quarters of the heavens; also the seven kine of the sun.

379. This deserves notice as the *beginning* of the passages of which the collection contains so many pieces. As usual, the person who pasted them on to the board has inverted their proper order. B is the first chapter of the Book of the Dead. It begins: "Hail, Osiris, Bull of the West, with Thoth, eternal King. I am the great deity in his ark; I have con-

tended for thee; I am one among the crown of deities, the kingly pioneers."

380. Fragments of the addresses to the different halls in Purgatory, with their presiding deities.

381. No headings to these fragments. The same may be said of 382.

382. 13th and 14th Chapters of the Book of the Dead.

383. As usual, the first and third fragments ought to interchange places.—The 13th is the chapter on locomotion after being manifested, and it is ordered to be chanted over an ornament of some textile material inserted into the right ear of the mummy, and on which the name of the deceased is written on the day of his embalming. The words are: "I move like a hawk, I am manifested like the phoenix, the morning star. I have run the race, I adore the sun in the beautiful west, I stroke the locks of Osiris, I fondle the cats of Horus, I have run the race, I adore Osiris."

The 14th is the chapter on destroying the vermin in the heart of the deceased.—"Saith he, I turn towards thee, oh coming opportunity, in all mysteries. May the deceased Osirian Hemut Unnu son of Perhet, deceased, repeat these words rightly, may no god of vermin fill him with filth, let him repel it with all his force, verily I, the god Sam, have repelled mishaps and stumbling blocks from him. Verily Anubis repels misfortune from thee, thou art with the God of Peace in his own abode, mayest thou have thy offerings and live with him.

May the deceased, Osirian Hemut Unnu, live with him. May he destroy all the vermin in his heart."

384. FRAGMENTS of the 18th Chapter.—This chapter is divided into ten sections, each relating to the justification of the deceased after death in different parts of Egypt. Thoth is requested in each case to justify the deceased as he justified the god Osiris.

385. FRAGMENTS of the Book of the Dead.

386. The 7th, or 9th, and other early chapters of the Book of the Dead.—The deceased, in the great majority of these Fragments, is named Hemut Unnu ("The duckling is perceived"), son of Per-het ("Open heart").

387. CHAPTER 57 of the Book of the Dead.—The Chapter on the blast of wind contending with the waters in Purgatory. In this chapter the goddess Saf erects at last a shelter for the deceased, and the god Noum fixes it on its foundations. When the wind is North, deceased sits on the South; when the wind is South, deceased sits on the North, and so on for the other quarters; at last, he contracts his eyebrows over his nose, and makes a rush to a more eligible spot.

388. LARGE PIECE OF PAPYRUS, bearing a fragmentary inscription written with a brush, in Arabic characters, nearly of the Cufic form—The upper line is clearly the "B-ism-allah," "in the name of God;" and below, the first clause of the profession of faith of the Mohamedans, "La illah ila Allah," "There is no divinity but God." The piece of papyrus is

14½ inches high, and 9½ inches wide. There is scarcely any evidence of the papyrus having been used previously by the ancient Egyptians.

389. Portion of Chapters from 32 to 36 of the Book of the Dead.

390. FRAGMENTS concerning libation, of a similar character to those in 376.

391. Chapters 41 and 42.—The chapter on repelling (some kind of reptile) from so and so in Purgatory. "Spoken by the Osirian Hemut Unnu, deceased, son of Perhet. Osiris Uonofer (*i.e.*, the good) with Atum shines upon Mu and Tafnet, he opens the house of glory of the horizon, and the odour thereof comes out. Oh, guardian of the West therein, who livest on the breezes, a god passing in his barque, the subject of conversation to the circle of the nine gods in Ashur (*i.e.*, the capital city of the 18th nome in Lower Egypt). I approach, I appear, I get close, I utter the throat choking words, then I live, I am safe from the accuser."

The vignettes throughout this papyrus are generally different from those in the published edition. I have not met that in D elsewhere. The text throws no light on it, being merely the naming of certain names by the deceased in Purgatory.

392. Part of the 71st Chapter, already translated.

393. CHAPTER 31 or 32 of the Book of the Dead.

394. FRAGMENTS, without any heading.

395. B is the 45th Chapter of the Book of the Dead.—The Chapter on not relieving the bowels in Purgatory! "Saith the deceased Hemut Unnu son

of Perhet, I repose, I repose on Osiris, I rest my arms on Osiris, He has no rest, he cannot relieve his bowels, he cannot, &c., &c. Oh! cause ye the deceased Osirian, to assist his father Osiris." A is a part of Chapter 18 mentioned in explaining 33.

396. C joins on at the right hand of A; no heading to these fragments.—An adoration of Atum and Kheper, reminds us of Chapter 139, while the statements that they shine like the Phoenix in the temple of the Phoenix in Heliopolis, is a parallel passage to Chapter 140, but the remaining portions differ.

397. LARGE FRAGMENT of the Book of the Dead, without any heading.

398. THE CHAPTER ON DRINKING WATER IN PURGATORY.

399. FRAGMENTS of the Book of the Dead.

400. FRAGMENTS of the Book of the Dead.

401. FRAGMENTS of the Book of the Dead.

402. FRAGMENT of the first Chapter of the Ritual, or Book of the Dead, in a bold, enchorial hand-writing.—This fragment is accompanied by an outline illustration, representing the lady for whom it was written, worshipping in the house of Horus-Ra, before whose image are five lines of hieroglyphics; the last, over the head of the lady, containing the name of deceased. The papyrus is of a dark brown colour, 1 foot 10 inches long, and 10 inches wide. Adoration of Horus-Ra, by the Osirian lady, the House owner, the Sistrum player, Maut-m-Heb, deceased.

403. PORTION OF THE FRONT OF A CEDAR MUMMY CASE, bearing three columns of hieroglyphics, cut with a sharp chisel-shaped instrument.—The style of the hieroglyphics, and the form of the case, make it probable that it is of the time of the Ptolemies. The cedar-wood retains its odour, and is probably from the forest of Lebanon. Single block, 3 feet 6 inches high, $2\frac{5}{8}$ inches thick. The translation of the hieroglyphics is given by the Rev. D. I. Heath, as follows :—

“The words of the Osirian Petosiris, deceased.

“Hail, ye Lords of the Double Truth, ye spotless ones who exist for ever and ever ! come forth to help me, that I may prevail by your assistance, that I may profit by your splendour. Give me a position in this land ; allow me to take my food there ; allow me to plough there, because—” (Here the fragment breaks off.)

404. SIMILAR PORTION OF A MUMMY CASE, also bearing three columns of hieroglyphics, sketched out with an instrument of the gouge form. This is also of Lebanon cedar, and of the same period as the last, and of the like dimensions. Both pieces have been adapted to a pedestal, composed of cedar of Australia. The words of the Osirian Horut, deceased, aspiring after Truth, son of the lady Tet, deceased. “Hail, Terminal Gods, ye spotless ones who live for ever, world without end ! assist ye me in the gulph ; light me with your rays ; torment me not ; let me rise with your risings ; let me sit in a place of quietude, in the land of this Double Truth ; restore me my mouth, that I may speak with it ;

grant me the favour of your countenance. I read you; I read your names; I read the name of this god."

405. TABLET of the usual form, bearing two royal names, that of Amunothph II, and that of a queen. Above is the winged globe, and some lines of hieroglyphics; below are the figures of a man and woman.—There is quite evidence enough, both in the forms of the hieroglyphics and those of the figures, to pronounce this tablet to be a modern forgery; and by some European artist not very conversant with Egyptian art. It is, moreover, carved out of a fine limestone, of a quality that is not to be found in the valley of the Nile. (Joseph Bonomi.) This tablet is $10\frac{1}{4}$ inches high and 8 inches wide.

Description and translation of the hieroglyphics by Rev. D. I. Heath :—"Adoration of the deceased monarch, Amunothph II (about B.C. 1520), by a "Divine Wife," named Nofer Ateri. "Peace offering to the good deity, the balancer of the land, from the divine wife of Pet-nofer, deceased. Says she, "Hail, oh venerable God." It may be remarked, however, that if the supposed forger was not himself conversant with the language, he must have copied his inscription from some authentic source.

406. VASE, IN COARSE RED EARTH, WITH THE FIGURE OF TYPHON IMPRESSED ON IT.—The foot of this vase is square, and the front of it has been made smooth, and certain doubtful hieroglyphics are cut in it. The figure of Typhon is certainly pressed

out of a mould made on an antique figure. It is about 4 inches high.

407. A FRONT VIEW OF THE HEAD OF OSIRIS, the size of life, drawn in a black outline, filled up with paint.—This formed part of the winding sheet of a mummy of the Roman period. The ears are remarkably small, and placed even higher than is usual in Egyptian figures. The fragment of canvas is about 1 foot 5 inches high, and 1 foot 2 inches wide.

408. TWO SOLID PIECES OF PAPYRUS, one 9 inches long, and $1\frac{1}{2}$ inches wide.—Composed apparently of fragments of demotic papyri, pasted together and secured at the two ends by a lump of coarse bread, on which, while soft, an impression of an oval seal was made.

The other piece, 7 inches long, composed of a solid piece of the stalk of the papyrus, flattened and sealed at the two ends like the former, with an impression of the same seal. The seal seems to have been dipped in a blue liquid, in order that it should be easily released from the soft bread, and likewise to colour the impression. These sticks of papyrus were for the purpose of giving solidity to small volumes of manuscript, round which they were rolled. The word *volume*, derived from the Latin *volvere*, to roll, is still retained in our language to signify a book, although books have long since ceased to be made in the form of a roll.



ON SOME FUNEREAL
HIEROGLYPHIC INSCRIPTIONS
FOUND AT MEMPHIS.

BY
SIR CHARLES NICHOLSON, BART., D.C.L., LL.D.
ETC., ETC.

[From the "Transactions of the Royal Society of Literature."]

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BY SIR CHARLES NICHOLSON, BART., D.C.L., LL.D.

(Read January 4th, 1865.)

DURING a short visit which I made to Cairo, in the year 1862, I had an opportunity of purchasing from Mr. Massara, the Dragoman of the British Consulate, several stelæ, fragments of sculpture, and other incised stones. Amongst the latter were six blocks of limestone, each about ten inches square, and of unequal length, varying from sixteen to eighteen inches. The material out of which they are formed is a calcareous stone of unequal density, so that whilst some portions are of almost flinty hardness, and present on being fractured a jagged uneven surface, other portions of the structure are so soft and friable as to be easily scratched by the finger-nail. With such an intractable material for working upon, the original artist has been obliged to supply many accidental inequalities of the surface by cement, so as to render the surface generally smooth and fit for the operations of the chisel. From this inequality in the density and structure of the material, the fragments about to be described are in a somewhat mutilated state, and the greater part of their surface is, moreover, unfortunately covered with a thick crystalline effervescence, the apparent result of slow disintegration aided by the influence of damp.

The fragments when purchased were represented by Mr. Massara as having been brought from Memphis, a statement that derives confirmation from the terms of the inscriptions they contain. No certain or reliable information could, however, be furnished as to the exact locality from whence they came. Mr. Bonomi thinks he can almost identify them as belonging to one of the several tombs excavated by the Prussian mission in the neighbourhood of the Great Step Pyramid of Sakara. He says that he distinctly recollects one such tomb having six square piers or columns. The roof-stones were gone, and but little of the walls left. Mr. Bonomi further suggests that the fragments of only five of the pieces herein referred to had been preserved, those of the sixth having been too much mutilated to be considered worth the trouble of transport.

Notwithstanding the eroded condition of the stones, the traces of sculpture left are, for the most part, deep and well defined, and display a style of execution not far removed from the best examples of ancient Egyptian art. Portions of the original colouring applied to the surface are still discernible. The outlines are given in deep *intaglio*, and the forms of the kneeling as well as of the standing figures, with their flowing drapery, are well delineated, and are not without grace. With these preliminary remarks, I shall now proceed to describe each of the fragments with somewhat more of detail.

The two blocks delineated in the lithograph plate I A, probably constitute only two-thirds of the whole of the pier to which they originally belonged

the upper block having disappeared with the roof which it supported. The side marked I represents a figure kneeling on the right knee, with the hands either in the form of supplication or supporting the column surmounted by the disk and pendent *uraî*. The head is shaven, the face beardless, and the contour of the features of the ordinary Egyptian type. The nose is perhaps a little more arched than usual. A double necklace is worn. The dress, closely fitting round the waist, is furnished with broad but short sleeves, whilst the skirt is adorned with a broad band or flounce. The inscription commencing above the left hand of the figure is continued to the opposite side, and conveys a simple intimation of the name, family, and profession of the person it commemorates. The central line, that above the head, is separate and distinct from the two lateral inscriptions. Commencing with the latter, we have as follows :—

Asar	na	n	Ptah	MeS	machru	sa	na	=
Osiris (vel Osirianus)	scriba		Ptah	Mes	justificatus	filius	scribæ	=
	=	pa-hat	n	Pta	Hui	machru		
		=	domus albæ	roû	Ptah	Hui	justificati.	

The Osirian scribe of the God Ptah, MeS, the son of Hui, scribe (or clerk) of the white house (or temple) of Ptah justified (deceased).

The symbols engraved on the centre column above the head of the figure would, in compliance with the form of construction hitherto employed, be regarded as merely intimating the fact that an offering is made to some special divinity to whom the ordinary titular appendages to which he is entitled are assigned, and not as any part of an express liturgical

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invocation. My friend Mr. Goodwin gives a new, and, as I with some diffidence venture to think, more appropriate explanation of this oft-recurring formula. Instead of "Suten-ta-hotep" being "regia oblatio," "pium munus dedicatum," or any equivalent term relating to a religious offering, he regards it as a verbal form of some such word as "propitio," and instead of the reading of the passage in question being a royal oblation to Tatannen, his interpretation would be, "May the God Tatannen be propitious," as equivalent to the old Roman form of supplication, "Mars pater te precor quæsoque uti sis volens propitius mihi, domo, familiæque nostræ," or the *propitietur* of our Christian tombstones: "Cujus animæ propitietur Deus."

Suten-ta-hotep	Tatannen	Ur	em	sebt
Propitius sit	Tatannen	qui præest	rois	muris.

Tatannen, a synonym of the tutelary god of Memphis, is here designated *Ur*, the elder or Lord, and this title is regarded by Mr. Goodwin as the equivalent of Sem m Sebt, mentioned in Brugsch's *Geographie*, vol. i, p. 235, fig. 1095.

Plate I A, Compartments 2 and 3.—In each division we have the entire figure of a man standing erect with the hands raised in the attitude of supplication; that in compartment 2 has the head shaven, whilst in the next division, 3, the hair or a wig is worn. In the horizontal lines immediately above, we have a repetition of the titles contained in the inscription just referred to, except that MeS, instead of being simply designated "na en Ptah," priest or scribe of Ptah, is here represented as filling

the office of his father, he is *na pa hat*, scribe, priest, or treasurer of the temple (*domus argenteæ*) of Ptah. The figure below is probably intended as a portrait of Hui, deceased, as the two lost signs with the determinative of his name are distinctly legible in front of the figure :—

Asar na pa hat	n Ptah MeS	=
Osirianus scriba (thesaurarius) domus argenteæ roû Ptah Mes		=
= em-hotep machru.		
= in pace justificatus.		

The vertical lines in the second compartment A, are only fragmentary, and are the concluding portions of inscriptions commencing in the superimposed stone that is wanting. Beginning with the first column on the left, we have the characteristic sign of Memphis, doubtlessly the sequence to an enumeration of some of the offices of the defunct :—

... Sebt	hat	MeS machru m hotep
... Præpositus regioni Memphiticæ	Mes	justificatus in pace.

In the succeeding column we have what seems to be a fragment of an address to the Sun ; the name of Maneen, a region of E. Thebes, occurs, and alluding to the diurnal course of the sun, it may be read :—

Maneen	r	en
Maneem (regionem)	qui	circumambulat.

And in continuation of the same hymn in the next line :—

r	MST	n ha	nev	h r
qui facit (in ortu suo)	renatum esse :	in diebus	singulis	progredditur.

The last line in the compartment may be regarded as the conclusion of the invocation :—

Ha f	ta k	m hotep
tempore ejus	progress a es	in pace.

1. Presiding over the Memphitic nome Mes justified in peace.
2. He who journeyeth through Maneen,
3. Who causeth him to be regenerate, who day by day goeth forth:
4. In his day thou hast departed in peace.

Passing over the first column of the third compartment, which merely contains, with tiresome tautology, a repetition of titles and offices, we proceed to the remaining fragments, in which we have, according to the opinion of Mr. Birch, what seems to be a quotation or paraphrastic transcription from the "Book of the Dead." It is difficult to collect the sense of these disjointed passages, from the absence of the context, each column being a continuation of a missing portion:—

Line 2:

Neteriu	nev	m	chu	user	t
Dii	omnes	cum	potestate	et	facultate.

Line 3:

Sem	m	n	s
qui ducit (et imago est)		domo	(?)	

Line 4:

Ta	m	aa	sent
(e) Terrâ	in	magno	terrore.

All the Gods, with power and knowledge.
Who leadeth forth . . . in the house.
From the land in great terror.

In the remaining fourth compartment there is probably an error in the hieroglyphic symbol succeeding the name of Ptah, and which instead of being *k* should be *nev*, so that the designation of the god would be, "Lord of Truth." The centre inscription, though partly effaced, may be read as follows:—

Suten	hotep	Ptah	mes-enti	Tannen	=
Propitius	sit	Ptah	qui natus est	in loco dicto Tannen	=
=	nev	huhu	tt		
=	Dominus	in	sæculis.		

May Ptah be propitious: he who was born in the land of Tannen: Lord for everlasting.

In the block marked B, we have again to regret the absence of the upper division, and the consequent imperfection of the lines inscribed on the second and fourth compartments. On the side 1 is a dedicatory inscription to Osiris:—

Sutn	hotep	Asar	nev	Rusett (Rosta)	=
Propitius	sit	Osiris	Dominus	terræ cui nomen Rosett	=
=	neter	aa	suten	anchu	
=	Deus	magnus	Rex	viventium.	

May Osiris, Lord of Rossett (or Rosta), king of the living, be propitious.

Compartment 2, Col. 1.—We have here designated with greater precision than formerly the several offices filled by Mes or by his father:—

Asar	na	hesbn	hat	nub	nub	n	Neter	Ra
Osirianus	scriba	(thesaurarius)	argenti	(et)	auri	(roû)	Dei	Ra.

The Osirian clerk or registrar of the silver and gold of the god Ra.

The two succeeding columns appear to be portions of the Ritual of the "Book of the Dead" (chapter xv, plate v, 33, *Todtenbuch*), and forming part of the invocation to the Sun:—

... Ra r neteriu nev χaa m ...
Ave! Sol maxime Deorum oriens e (cœlis)

Hail, Sun, greatest amongst the gods, arising in the heavens.

Nearly the whole of the remaining portions seem hopelessly undecipherable; the fourth column, it may

be, containing a portion of the fifteenth chapter of the "Book of the Dead" (*Todtenbuch*, plate iv, col. 7). The horizontal lines above the figure seem to form a part of the adjuration uttered by the defunct.

Nnti hu an . . .
Tu qui sempiternus (es), per . . .
Thou who art styled the everlasting, by . . .

Compartment 3 (Pl. B) presents a few variations of terms previously employed. New honorific titles are applied to the divinity; he is—

Nev Neter Neter aa iri t p ta
Dominus Deus Deus magnus creator cœli et terræ.

The Lord God, the great God, creator of heaven and earth.

Whilst the deceased scribe, Mes, is designated keeper of the Treasury of the Lord of Truth.

Compartment 4 (B)—

En Asar na n Ptah Mes Machru.
Invocatus est ab Osiriano scribâ (roû) Ptah Mes justificato.

Khu ouser p t . . . =
Gloria (ad Solem) qui prævalet in cœlis et =
— hr p hu
= progreditur ab horizonte.

U keper ast r n ta nas
Transformationes multas et nomina capit illa.

He is adjured by the Osirian scribe of Ptah, by Mes the justified.

Glory to the Sun, who prevaiileth in the heavens and goeth forth from the horizon.

She assuming many transformations and names.

It is difficult to make any definite meaning from the remaining portion of the block. The line last quoted refers to some unspecified female divinity.

Plate III, C, Compartment 1.—In the first column, on the right, we find Mes represented as

filling a separate office from any hitherto mentioned, he is here designated—

na hesbn neter hotep n neviu =
 Thesaurarius terræ Diis sacratæ ῥῶν Dominorum =
 = sebt
 = mœnium alborum.

Clerk or treasurer of the glebe lands of the lords of the white walls.

In the centre line, the great tutelary god of Memphis is invoked with additional titles of honour; he is addressed as—

Ptah aa pehti har as ur =
 Ptah magnus gloriosissimus, et dominus sedis magnæ, =
 = neter iri m ka
 = Deus factus et faciens ab initio.

Ptah omnipotent, most glorious, presiding in the sacred halls, God created and creating from the beginning.

Compartment 2, transverse line.—We are told that the subject of this elaborate record was not only “treasurer or accountant of the glebe lands,” as previously specified, but that he exercised a similar office with respect to the lands of the “Lords of the White Walls.”

In *Compartment 3*, beginning from the first column on the right, we have disjointed fragments, derived from liturgical forms connected with the worship of Ra—

Ao f Ra m
 Adorat ille Ra cum.
 'Tam hr m ta-ti
 Tam Dominus duorum horizontum.
 Rampa t m Atin
 Infans factus cum disco solari

He adores the sun with . . .
 Tam, lord of the two horizons,
 Born with the solar disk.

Compartment 4.—In the column to the right there is an intimation that, added to all his other employments, Mes was not only clerk and treasurer, but accountant of the measures of silver and gold; the determinative of “measure” is given as qualifying the sign “hesbn,” clerk. In the centre column Ptah is adored as—

Tata as nev auch ta Neter aa =
 Tata illustris dominus terræ vivificantis Deus magnus =
 = nev ma
 = Dominus veritatis.

Tata the illustrious, lord of the living land, great God,
 Lord of Truth.

Plate IV, D and E.—The blocks here delineated belong to different piers, the upper portions containing figures alternately standing and kneeling on the right and left knee. In Compartment 3, appended to the usual term *machru*, “justified,” we have the *em hotep*, “in peace.” Mr. Goodwin remarks that the Coptic writers in subscription constantly use the Greek $\epsilon\pi\eta\eta\eta$ ($\overline{\rho\nu}$). The banishment of this common Egyptian word, *hotep*, and the substitution of $\epsilon\pi\eta\eta\eta$, is remarkable; it may have been the result of some religious objection to a form of heathendom.

In the centre compartment of No. 1, we have—

Ar neteriu retu m kam n f
 Creator Deorum hominumque, quando creavit ille.
 Who, in creating, made both gods and men.

Compartment 3.—Centre line—

Chenti Tannen neb ma Suten tati
 Habitans Tannen dominus veritatis Rex terrarum duarum =
 (Ægypti superioris et inferioris).

In the line to the left, we are finally told that amongst the multifarious employments of Mes was that of—

rut men em ha Ptah.
renovans quæ sculpta sunt in domo Ptah.

Entrusted with the repairs of the sacred carvings in the Temple of Ptah.

Notwithstanding the fragmentary and disjointed character of the foregoing inscriptions, and their exhibiting so much of the wearisome and pleonastic tautology, characteristic of nearly all similar records, they nevertheless furnish materials for inquiry and speculation. The name of Mes in an uncompounded form; the office and functions discharged in succession by him and his father, together with the locality in which they resided, are all interesting points. The affinity, if not absolute identity of the name Mes, as found in these monumental inscriptions, with the name borne by the Hebrew Moses, lends to them additional importance. I am under especial obligation to my friend Mr. C. W. Goodwin, for his critical views on the etymology, inflections, and combinations of the word Mes, and I shall, in the subsequent remarks which I am about to offer, avail myself largely of the notes with which he has kindly furnished me.

The word MeS, 𓄏𓄏 , signifies to bring forth, corresponding with the Coptic Uec, natus, nasci, parere. It is also sometimes, but less frequently, employed as conveying the idea 'to beget.' We have in the Coptic the following forms of the root:—

U&c, pullus, infans, gigni.
Uice, natus, generatus.

Uici, puerperium.



Waeici, primogenitus.

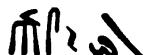
Uoci, ventrem gerere.

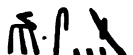
Uecia, obstetrix.



Uace, vitulus.






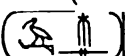

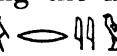

The Egyptian forms are as follows:—


 mesu, or  mesi, to bring forth.





 mesu, the son of.













 mes, calves.










The root enters into the composition of many royal names, beginning with the XVIIIth Dynasty. It is true that the first two kings of the XIIth Dynasty, Amenemha I and Usersen I, have the honorific titles of  *nem mesu*, and  *anch mesu*, respectively, but these words are differently compounded from the names of the XVIIIth Dynasty.

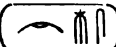
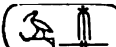

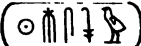

The first of these is  A-ha-mes, and amongst his family we find  Ouat-mes (masc.),  Amen-mes (masc.),  Ra-mes (masc.), and  Ka-mes (fem.). The name of Thothmes is written  Tet-mes; and we find also two princes, one bearing the name of  Ka-mes, the other that of  Meriu-mes, and at a later period we have a prince simply  Mes.

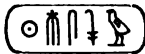

In all these names the verb  enters into the compound in its simple form, without addition of a vowel or inflection of any kind, and this is observed








in the hieratic transcriptions, which are usually profuse of vowels, and often supply them where the hieroglyphic text omits them. The names are therefore differently formed from the titles of the two XIIth Dynasty kings,  (written also ) and  (written also ). The first of these words, *nem-mesu*, means 'reduplicating births,' the other, *anch-mesu*, means 'life of births.' (See Chabas, *Mélanges Égyptologiques*, 2nd series, p. 62.) Some light is thrown upon these epithets by a passage in the Berlin Papyrus No. 1. It is therein said of Osersesen I that ever since his birth, his countenance multiplied births (or conceptions), viz., his eye was supposed to have the power of making women fruitful.

In the names of the kings of the XVIIIth Dynasty and their families, the verb  seems to be in regimen; thus,   aha-mes, the moon begot;   Teta-mes, Thoth begot;   ra-mes, the sun begot; and in     meriu-mes, the beloved begot; whilst in the simple  the meaning is, "he begot," leaving the name of the deity uncertain.

When we arrive at the first Rameses, a change takes place. Rameses I is named     ra-mes-su. The pronoun *su* having been added, the name is therefore 'Ra begot him.' The name of Rameses II is spelt in the same way, with the variation of  instead of  in some cases. Thus    ra-mes-s. The same modes of spelling are used for all the Ramessides of the XXth Dynasty. We have therefore two distinct classes of names,

and we find that Manetho has transcribed them in different ways. Thus  and  Ah-mes and Tetmes, he changes into *Αμπισ*, *Τουθμωσις*, or *Τεθμωσις*, wherein the  is equivalent to *Μωσις*, -*εως*. On the other hand,  is translated *Ραμεσσης* (with variations, *Ραμεσσης*, *Ραμψης*, and in the LXX *Ραμεσση*). It follows that the name of Prince  in the beginning of the XVIIIth Dynasty would be transcribed *Ραμωσις*, and hence an additional argument is supplied for the futility of the suggestion that the city or land of *Ραμεσση* was named after this earlier prince, for in that case it would have been called the city of *Ραμωσις*.

The Hebrew transcription of  ra-mes-su is , ra-mēs sēs.





Here  answers exactly to  or . It might perhaps be inferred that the name  would be transcribed  Mes, but we have seen that Manetho turns  into *Μωσις*, hence perhaps originally in Hebrew it might be transcribed  Mos. In the older forms of the Hebrew language, Samech and Shin were not distinguished; in later times ש, Shin, was marked with a diacritical point on the right side, to give it the sound of *sh*, with one on the left, ש, to indicate that the old sound, *s*, was retained. Now the inference seems unavoidable, that the author of Exodus must have modified the name a little, to give it a Hebrew etymology. The Egyptian princess who found Moses called his name מֹשֶׁה, Moshi, because, she says, I drew him (וַיִּשְׁתָּהוּ)

moshithiu) out of the water. The daughter of Pharaoh talks Hebrew, and uses the Hebrew word מִשָּׁה, *masha*, to draw out; but it is evident that there has been an adaptation of the name. If the name of Moses be really Egyptian, it most probably was מִם, the same with that of the prince Mes of the Ramesses family (477 in the *Königsbuch*), with that of Mes, the son of Hui the scribe, treasury clerk of Ptah at Memphis. The LXX and Josephus convert מִשָּׁה into *Μωσῆς*. The Vulgate follows the LXX and writes *Moyses*, and hence the French *Moïse*. We have by accident preserved the classical reading *Moses*.* Juvenal, Pliny, and Strabo have *Moses*, Tacitus *Moyses*. The name of Hui may not have been uncommon, for we find it borne by a prince of Kush in the XVIIIth Dynasty, contemporaneously, as it would appear, with princes designated מִם Mi mes, and מִם Meriu-mes. (*Königsbuch*, taf. xxviii and xxx, fig. 382, 383, 408.)

As the name of no contemporary king is given in any part of the inscription which we have just been considering, it is, of course, impossible to do more

* Josephus (*Antiq. Jud.*, lib. ii, cap. ix, 6) gives a different etymology from that assigned in Exodus, and one which, though fanciful, implies some knowledge on his part of the actual language of Egypt.

κατ' αὐτὴν τὴν ἐπικλήσιν ταύτην κατὰ τὸ συμβεβηκὸς ἔθετο εἰς τὸν ποταμὸν ἐμπεσόντι. Τὸ γὰρ ὕδωρ μὲν οἱ Αἰγύπτιοι καλοῦσιν, ὕσῃς δὲ τοὺς (ἐξ ὕδατος) σωθέντας. Συνθέντες οὖν ἐξ ἀμφοτέρων τὴν προσηγορίαν αὐτῇ ταύτῃ τιθένται.

According to this derivation of the Jewish historian, μὲν is probably taken as the equivalent of *mah* (Copt. ) *aqua*, whilst some word allied to   , *sea* or *sa*, may have suggested the element for the second syllable, ὕσῃς.

than arrive at an approximation as to the period when Hui and his son Mes lived. It may be observed that the popular use of names belonging to persons of princely rank often affords a satisfactory clue as to dates. Thus the fact, that individuals in the lower grades of life had been designated Victoria, Albert, or Alexandra, would in times to come, and in the absence of other data, afford a strong negative presumption, that the epoch during which they lived did not at all events *precede* that of the august persons whose names they had adopted. It may therefore be assumed, as a matter almost of certainty, that Mes did not live before the end of the XVIIIth, or beginning of the XIXth Dynasty, during which period the designations he and his father assumed had become fashionable, from their association with the vocabulary of royal names. The probability is, that the period in which they lived was during or soon after that of the Ramessides.

The hieroglyphic determinative of the name of Memphis, as the City of the White Walls, is a curious illustration of the remote antiquity of the synonym, and of its perpetuation up to the period when intercourse was established with Greece. It affords an incidental proof of the fidelity with which Herodotus framed his narrative, that he should have spoken of the λευκον τευχος, and in so doing, literally translated one of the vernacular names by which the citadel of Memphis was known to those Egyptians with whom he conversed.

Mes, as well as his father and his immediate predecessor in some, if not all the offices he held, must

have been a pluralist in the real sense of the word; and from the elaborate and costly character of his tomb must have been a man of fortune. His multifarious duties were those of scribe, treasurer, or steward of the lands belonging to the gods of the temple, as well as of those of the "Lords of the White Wall." He seems to have exercised the calling of a surveyor, in being specially entrusted with the sacred carvings. As *na hesbn hat nub en nab ma*, registrar of the silver and gold of the "Lord of Truth," his position must have been one of great dignity as well as responsibility. He had moreover, not only charge of the treasury and revenues belonging to the temple, of the funds specially dedicated to its service, but also of the glebe lands attached to it, and from which the officiating priests may have been supported.

The precedence given to silver in the enumeration of the precious metals is in conformity with what we notice in the Bible. Of silver and gold, the former was perhaps the more highly esteemed of the two. Its hieroglyphic designation of *nub hat*, "white gold," clearly implies that its discovery must have been subsequent to that of gold, *nub*.* Such a fact might almost have been assumed, *à priori*, from the peculiar character of gold as contradistinguished from silver, and indeed from all the metals with which the ancients were acquainted. Gold, in its native state, is alone found unoxidized and unaffected by any alloy it may have of baser metal, so

* In the same way the designation of quicksilver, with us, implies that the discovery of mercury must have followed that of silver.

far as regards its general appearance and characteristics, whereas silver and the other metals are almost invariably found in a state of oxidation or combined with other mineral substances rendering their recognition difficult. There is, therefore, the strongest presumption that gold was the first metal with which mankind became acquainted. The reduction of silver ores is only effected by a tedious mechanical process, and implies a considerable degree of knowledge in chemistry and metallurgy, arts which no doubt the Egyptians possessed and practised from a period coëval with their earliest monuments.



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ON SOME REMAINS OF
THE DISK WORSHIPPERS
DISCOVERED AT MEMPHIS.

BY
SIR CHARLES NICHOLSON, BART, D.C.L., LL.D.,
ETC., ETC.

[From the "Transactions of the Royal Society of Literature."]

I

THE sculptured fragments containing the inscriptions described in the accompanying Memoir, together with the incised blocks of stone which formed the subject of a paper published in Vol. VIII of the Transactions of the Royal Society of Literature,* are deposited in the Museum of Antiquities of the University of Sydney, New South Wales. They form part of a more extended collection of Egyptian Antiquities made by the author of these papers during two successive visits to the Nile in the years 1857 and 1861. It is hoped that the nucleus that has thus been formed in the Metropolis of the Australian Colonies of objects possessing considerable historical and archæological interest (and which may be regarded as unique of their kind in the Southern Hemisphere), may from time to time be augmented by the acquisitions of colonists travelling in Europe, on the Nile, or in Asia Minor. In a country like Australia, where all is *new*, objects comparatively insignificant in themselves, yet illustrative of the manners, religion, and *thoughts*

* "On some Funeral Hieroglyphic Inscriptions found at Memphis," by Sir Charles Nicholson, Bart. (Transactions of Royal Society of Literature, Vol. VIII, p. 308.)

of those who lived during the earlier periods of the world's history, possess a value and an interest far beyond what would belong to them in European States, where collections of such objects are to be found in all great cities, and have been made, regardless of all expense, upon the largest scale.

ON THE DISK-WORSHIPPERS OF MEMPHIS.

BY SIR CHARLES NICHOLSON, BART., D.C.L., LL.D.

(Read May 20, 1868.)

IN the year 1854, a series of excavations and borings was undertaken, at the instance of the late Mr. Leonard Horner, with the view of determining the depth, and rate of increase, of the mud of the Nile Valley, consequent upon the annual overflowings of the river. The results of the researches then made are given in the "Philosophical Transactions of the Royal Society," for the years 1855 and 1858. The points at which the investigations were conducted were for the most part confined to the neighbourhood of Matarieh and Mit-Raheneh, the sites of the ancient Heliopolis and Memphis; and were carried on under the supervision of my friend Hekekyan Bey, an able and intelligent engineer, who formerly filled the important post of Director of the Polytechnic School established by Mehemet Ali. The chief aim of Mr. Horner in instituting these researches was to determine some of the geological conditions of the lower part of the Nile Valley, as also the chronological relations of any such remains of human art as might be discovered with the alluvial deposits containing them. The high antiquity he assigned to some of the objects brought to light during these explorations, is well known. It is not necessary for me to advert to Mr. Horner's views on this subject. Some results, not bearing

directly upon the inquiry in which he was engaged, were, however, achieved during the time the excavations were being carried on at Mit-Raheneh, and it is with these, as possessing considerable historical value, that I have now to deal.

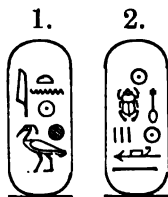
It was in July, 1854, in the neighbourhood of the great prostrate statue of Rameses II, that the labourers employed came, at the depth of seven feet, upon a pavement extending in a westerly direction, and forming probably the ancient dromos leading from the statue of the king to the temple of Ptah. In sinking the shaft (Plate I, fig. 1) the first 34 inches passed through consisted of undisturbed alluvial soil. The next 50 inches was a mass of rubbish, with fragments of limestone, granite, shreds of pottery, and calcined brick. On the removal of this, the pavement above referred to, having a thickness of $7\frac{1}{2}$ inches, was discovered. (Plate I, fig. No. 1 C.) Immediately below this there was unexpectedly found an earlier pavement. (Plate I, fig. No. 1 D.) The portion opened up was found, on the removal of the superimposed materials, to consist of blocks of stone, each of a breadth varying from 9 to 12 inches, by a length of from 10 to 24 inches. They were of unequal thickness, but so adjusted as to form a level surface above, the inferior side being imbedded in the loose rubble below. Some of the slabs had evidently formed portions of larger blocks, which had been roughly squared, so as to make pieces of nearly equal breadth, and must have been derived from the

materials furnished by some building previously destroyed, as on several of the fragments were found carvings and hieroglyphic inscriptions. Beneath the blocks of stone forming this first pavement was found another accumulation of rubbish soil (Plate I, fig. No. 1 E) like the upper one, and resting on a bed of desert sand. On this last being passed through, at a depth of 12 feet and upwards from the present surface, a further stratum of disturbed rubbish soil was encountered (Plate I, fig. No. 1 F and G), precisely similar to the two upper ones, and extending below the level of the bed of the Nile. The excavations do not appear, at this particular point, to have been carried to any great depth: a circumstance to be regretted, as further explorations might have brought to light traces of even a still more remote antiquity than those hereafter to be described.

In Plate I, fig. 2, a horizontal view is given of the first or lower course of pavement, in which the respective positions of the sculptured blocks of stone, *a* and *b*, are indicated, and to the description and peculiar character of which, as well as of the fragments represented in the drawings Nos. 3, 4, and 5, it is the principal object of this paper to direct attention. The block of sculptured stone *a* (Plate I, No. 2) was kindly presented to me by Hekekyan Bey, and from it the sketch in Plate II was made. The drawing represents an outline, half the size of that of the original block, which is about 20 inches in length by 10 inches in breadth, and 7 inches in

thickness. The lower surface and edges are broken and uneven ; the upper surface smooth and polished. The material of which it consists is the Gebel Giushi limestone. On the upper side is the segment of a circular outline, carved in deep relief, and representing a vase, in the centre of which is a square compartment containing five cartouches, with the names and honorific titles of the Disk-worshippers. The vase appears as if surmounted by a cover with a hawk's head, part of which is broken off ; whilst its anterior portion is furnished with an appendage, intended for a spout or handle. The background (in front of the vase) is traversed by a number of oblique furrows, and the intaglio is rendered more conspicuous by means of a red pigment, the traces of which are still distinctly visible. Mr. Bonomi regards the fragment as a portion of a *bas-relief*, in which had been originally depicted a vase, placed on an altar, irradiated by the beams of the Solar Disk. In fig. 7, Plate I, Mr. Bonomi has furnished a conjectural sketch of what he conceives might have been the original form of the subject intended to be delineated, before the block of stone on which it was engraved was mutilated. There can, I think, be little doubt of the accuracy of this suggestion, and that the fragment in question is a portion of a Tablet, on which had been originally represented, in fuller details, a votive offering to the Solar Disk. The fact of such having been the original purpose with which the carvings were executed, is evidenced by the names and inscriptions they contain. There

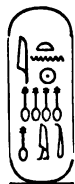
is no difficulty in recognizing the name of Amenoph IV, under the new designation he assumed in acknowledgment of his adoption of the Disk worship, viz. :—



1. Khou-n-aten.

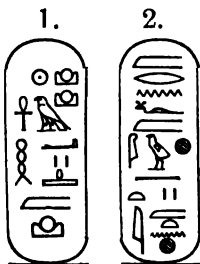
2. Ra nefer Kheper u n ra.

Together with that of his wife,



Nefrou-Aten Nefer-t-jouti.

Associated with these we have also the honorific titles applied to the Solar Deity, viz. :—



1. Ra-har-anch khu-ti hai em-khu.

2. Em ran fem shu enti em Atn Ra.

These latter inscriptions are repeated in the fragment of the pavement, Plate I, fig. 3; and on a square block of stone, subsequently discovered on an extension of the excavations, there are the remains of four additional ovals (*vide* Plate I, fig. 4), with the names of one or more of the immediate successors of

Amenoph IV, concerning whose exact order of succession so much hopeless perplexity exists. The two centre rings would appear to contain the names of the king the immediate predecessor of Horus,*



Ra Anch Kheprou ;

whilst that to the right, probably, belonged to a contemporary queen,



Titi.

There seems to be great difficulty in assigning the true position of this queen, or her exact relationship to contemporary sovereigns. The occurrence of her name in the present instance may arise from her having been, as has been suggested, co-regent with one or more of the successors of Amenoph ; and of her having so transferred the royal authority to the king with whose shield her own is associated. The fragment from which the drawing was made, appears in too mutilated a condition to allow of any positive inference as to the other royal names of which there are traces.

Shortly after the remains above described had been disinterred, the party engaged in the excavation

* *Vide* "Histoire d'Égypte," par Brugsch, pl. 261 ; "Königsbuch der alten Aegypter," von R. Lepsius ; "Zweite Abtheilung, die Hieroglyphischen Tafeln," Taf. xxix, Nos. 389, 399.

came upon another slab, containing the carved outline of the upper portion of the figure of a man, wearing what appears to be the crown of Upper Egypt, and having that peculiar contour of face which may at once be recognized as belonging to the race of the Disk-worshippers. The somewhat slightly *retroussé* nose, thick lips, and receding forehead, so unlike the typical form of the Egyptian countenance, leave no room for doubt as to the identity of the portrait, or as to its belonging to the family of whom we have such striking pictorial representations at Tell el-Amarna; and in the remains discovered during the demolition of the Southern Propylea at Karnac.*

Few and fragmentary as are the materials of which I have attempted to give a description, they nevertheless seem to me to possess considerable interest from the locality in which they were found, and from some partial illustration they afford of facts connected with an obscure and remote episode in the history of the Egyptian monarchy. The prænomen of "Amen-tut-anch" (Ra kheper nev) is found in the Serapeum,† an Apis Bull having been buried during his reign. With this single exception, no trace of the Disk-worshippers has, I believe, been discovered further north than "Gebel Toonh." Baron Bunsen states that the name of Amenoph IV

* *Vide* "Transactions of the Royal Society of Literature," Vol. I, p. 140; "Monumens Égyptiens," par E. Prisse d'Avennes, plates x, xi, xii, xiii, xiv; "Denkmäler, aus Aegypten und Aethiopen," Abtheilung III, Blatt. 91 to 112.

† *Vide* "Serapeum de Memphis," par Aux. Mariette, p. 8, part iii, plate 2.

is not found further north than Ashmunein, in Middle Egypt.* Whilst proof exists as to the authority of this singular race having extended as far south as Soleb and Sedeinga, it is now evident that it must have been equally recognized at Memphis, and have been, in point of fact, co-extensive with the whole Egyptian empire. The suggestion that these fragments at Mit-Raheneh may have been brought from some distant locality, is answered by the fact, that the material of which they consist is the Gebel Giushi limestone of the neighbourhood, the rock forming the Acropolis of Modern Cairo; they must, therefore, have belonged to some pre-existing building which had been the especial object of the iconoclastic hatred of a succeeding dynasty. That it was intended, not only to deface, but to treat with contumely, every vestige of the Disk-worship, is established by the fact of the employment of the materials of the edifices that had been destroyed for purposes of paving.

The proscribed worship was thus literally, as well as figuratively, trampled upon. In the same spirit as that with which Horus (Hor-em Heb), in the construction of the great southern Pylon at Thebes, employed the stones and materials of the sanctuary which he destroyed, and which had been erected by his predecessor, so, at Memphis, a similar desecration and demolition of the monuments of Amenoph IV must have taken place. So active, and so inveterate in their hostility, have been the opponents of the suppressed heretical opinions, that few traces,

* "Egypt's Place in Universal History," Vol. II, p. 540.

and those, for the most part, preserved by accident, have been left to us, of a race of rulers who must have exercised a power and influence scarcely inferior to that belonging to the most glorious epochs in the national history. Hence the difficulty of supplying the necessary links for filling up this obscure chapter in the dynastic annals. The Manethonian lists afford little, if any, help towards the identification of names. Those which have any historical value, such as "Horus," "Akencherres," "Acherres," and "Armais," are evidently misplaced as to the order of succession, and, without the monumental records found at Tell el-Amarna, we should know little, or absolutely nothing, of a whole race of rulers, alien possibly in origin—the violent introducers of a new religious system, and whose administration must have been of a very marked and exceptional character, in the political and religious life of Egypt. The rule of the Disk-worshippers, whatever may have been its duration, is intercalated between the most prosperous periods of the national history—the age of Amenoph III, and the accession of the XIXth Dynasty, when the Monarchy resumes its ancient splendour, the culminating point of which it soon reached in the reign of Rameses II. That a period characterised by so much vigour as that extending from the accession of the XVIIIth Dynasty to the commencement of the reign of Seti I, should have been interrupted—even during a brief period—by the intrusion of a new governing race, and the introduction of a new religious polity, and that this exceptional order of things should have established

itself throughout the whole limits of the empire, is a singular phenomenon, and one the full significance of which must, from the lack of materials, probably never be rightly understood. The scenes depicted on the walls of "Tel-el-Amarna," the sumptuous tomb of Amen-tut-Anch, at "Quernet Murari," with the varied scenes they present of regal pomp, show that the domestic arts must have flourished, whilst that power and authority of the State were widely acknowledged by neighbouring and subject nations.

In endeavouring to catch a glimpse of the shadowy forms that belong to this remote epoch, we are led to ask what was the precise nature of the religious change brought about or attempted by the Disk-worshippers? It appears under two aspects: one having for its aim the abolition of some, but only a limited portion, of the ancient *cult*, and more especially of the Ammon-worship; the other, the inauguration of a new article of faith, and a new rite, in the adoration of the Solar Disk. The proscription of certain ancient gods and the warfare carried on against the symbols of the Ammon-worship, appear to be limited to the first of the apostate kings, Amenoph IV. The design may have been that of a puritan reformer, endeavouring to counteract a religious encroachment. For it must be recollected that at this particular epoch Ammon must have been regarded as a comparatively new Divinity, as the mere tutelary god of Thebes. His name and character had none of the venerable traditions attached to them that belonged to Ptah, Osiris, Isis, Neith, and the other Memphitic gods. Whatever

were the causes of the schism, they must only have been of brief duration. The immediate successor of Amenoph (*Khou-en-aten*) restored the banished-Divinity to his former place in the Egyptian Pantheon; and, in the assumption by him of the title of Amen-tut-Anch, the living image of Ammon, and by his wife of that of Anch-sen-amun, we have a renunciation of the heresy of the preceding reign. There seems no necessary connection between the establishment and maintenance of the Disk-worship and the iconoclastic zeal directed against the Ammon-worship. Whatever the mode of its expression, the Disk-worship was probably a mere development of pre-existing ideas, the attribution of new functions to a recognized god. No new Divinity was incorporated into the celestial hierarchy. Ra, the all-pervading source of light and life, the ever-recurring symbol of humanity in his diurnal course, was represented in his divine effulgence under a form at once novel and appropriate. Every ray is significantly delineated as terminating in a hand, and as offering to the suppliant the "*crux ansata*," the emblem of life and immortality. So far as regards the Disk-worship, the innovation may have been one of a ritualistic, rather than of a dogmatic character. For although it acquired its predominant influence under the princes immediately succeeding Amenoph III, there seems reason to conclude that its introduction dates from an earlier period, and had been partially effected during the reign of that monarch. According to an inscription on a scarabæus now in the Vatican, the king last mentioned made a great tank or lake, to

celebrate the festival of the Waters, on which occasion he entered it in the barge of "the most Gracious Disk of the Sun."* In the Solar Litanies in several chapters of the "Book of the Dead," especially in the 15th, 64th, 129th, and 133rd, we have forms of adoration employed, in reference to the Sun, the Solar Disk, and the Horus of the two Horizons, which show that the doctrine was based upon old liturgical forms. If the 64th chapter of the Ritual, "the Manifestation to Light," belong to an age as remote as that of Mycerinus (as the epigraph would imply), the Solar worship must have formed a very prominent part in the religious system of Egypt at a very early date. As part of this chapter and its rubric occur in the hieratic inscription placed round the interior of the sarcophagus of the Queen Mentu-hetp, of the XIth Dynasty,† its great antiquity is indisputable. As it preceded the reign of Amenoph IV, so also does the Disk-worship seem in some degree to have survived its suppression under Horus. At El Hammamat, in the Valley of Kosseir, Seti I is represented sitting under the disk, receiving offerings.‡ The hostility therefore shown to everything connected with the innovating and heretical race by their orthodox successors, may have had other

* Bunsen, "Egypt's Place in Universal History," vol. iii, p. 143; also 'Account of the Reign of Amenophis III' in "Journal of Archaeological Institute of Great Britain," by Samuel Birch, LL.D., vol. viii, p. 396.

† "The Funeral Ritual, or Book of the Dead," translated by Samuel Birch, Esq. Bunsen's "Egypt's Place in Universal History," vol. v, p. 142.

‡ Rawlinson's "Herodotus," vol. ii, p. 361.

motives than those springing from religious differences. It was probably personal and dynastic, and connected with a disputed succession ; because, as we see in the Tomb of Amen-tut-Anch, the animosity shown to the defunct king is simply confined to an erasure of his name, and that so imperfectly, that it is still legible.

It only remains for me to add a few brief reflections respecting the conditions under which the fragments of sculpture herein described were found. The periodical overflowing of the Nile is attended, as is well known, with the annual deposit of a thin layer of black impalpable mud, the silent accumulation of which is attended with a progressive elevation of the whole valley of the river as far as the inundation extends. The rate at which the increment of this deposit goes on, may, in an average of years, be regarded as nearly uniform in any given locality, and in the neighbourhood of Heliopolis and Memphis, may be estimated at about three inches in a century. Mr. Horner and Hekekyan Bey* calculate the secular increase at a somewhat higher rate, viz., about three and a half inches in a century. From the facts now brought under notice, it appears to me evident that their calculations are in excess of the real standard. Without dwelling upon the evidence as to the permanence and uniformity of the geological agencies to which the alluvial valley of the Nile is indebted for its present physical characters, it may be affirmed, that through the long succession of ages

* "Philosophical Transactions of the Royal Society," vol. cxlvii, p. 105, and vol. cxlviii, p. 53. "A Treatise on the Chronology of Siroiadic Monuments," by Hekekyan Bey, C.E. London, 1863.

during which man has fixed his abode upon the banks of this mighty stream, the phenomena of its overflow have undergone no great variation. In the rate of the growth of the Nile mud we have an actual chronometric scale; and some of the disclosures made by Hekekyan Bey, as delineated in the stratigraphical outline No. 1, Plate I, are deserving of especial notice, as bearing upon the respective ages of the different layers passed through, and in the order of their superposition as associated with historical events, of which this part of Egypt was the especial theatre. No doubt, when the city was peopled, the overflow of the water of the annual inundations would be restrained by dykes; so that whilst the circumjacent land was progressively rising, the included area would remain unchanged, and the earliest monuments will, at their base-line, represent the actual level of the spot at the period of their erection. Were no compensating influences in operation, a basin-like cavity would be formed, sinking deeper and deeper as the surrounding soil was raised. In all densely inhabited spots, especially in ancient cities, there has been, as we all know, a constantly increasing accumulation of soil and rubbish, by which the whole surface has become raised, each successive generation adding to the ever accumulating heap. So long as Memphis continued to be occupied, the artificial elevation of the ground within the barriers or dykes would probably be quite as great as that on the exterior, resulting from natural causes. When, however, population disappeared, and the annual overflow of the river was no longer restrained by artificial means, *then* the

whole superficies of every object below the normal level of the circumjacent plain must have become incrustated with sedimentary mud. Since the erection of the great statue of Rameses II, the measure of the deposit of the alluvium that has taken place is somewhere about 7 feet 2 inches. Assuming the scale laid down of the elevation of the valley to be that above mentioned—three inches in the century,—we have indications of a lapse of thirty-two centuries from the foundation of the monument, a calculation that accords pretty closely with (although, perhaps, somewhat short of) the estimates derived from other and historical data. Employing the metric unit of three inches, let us for a few moments endeavour to synchronize the successive strata passed through in sinking the pits at Mit-Raheneh (in which the relics of the Disk-worshippers were found) with some of the historical events which we know to have happened.

I will commence with the lowest stratum in the series of deposits, that marked G (Plate I, No. 1). This was found to consist of rubbish, soil, fragments of brick, and broken pottery, all undoubted indications of the spot having been occupied by a community, living at a time when the surface of the Nile Valley was twelve feet lower than it now is, and implying an antiquity of upwards of 5000 years. How much lower these remains extend was not ascertained. They were found to be covered by a bed of desert sand, F (Plate I, fig. 1); and it is a curious fact, that a spot which had evidently been the seat of a considerable population should have suddenly ceased to preserve its condition as such.

The observations were upon too circumscribed an area to justify any very certain conclusions, but the phenomena here presented to us would seem to point to some great social or political crisis, such as that likely to be created by the intrusion of a foreign force and the destruction of a city. I would merely throw out the hint of the possible correlation of the Hykshos invasion with what we here see. Ascending in the scale, we find at E again an accumulation of *débris*, remains of human art, brick, pottery, and other indications of a once busy life. It is upon this conglomerate that we find resting the first pavement, D, that in which are found the fragments of the Disk-worshippers. It is self-evident that the date of the construction of this pavement must be posterior to the epoch of the hated dynasty; and, as the depth at which it is found is about 100 inches, we have a date of about 1400 B.C. The upper pavement, C, corresponding with the stylobate of the Ramesside statue, would give the equivalent of the age of that monument as about 1100 B.C. The large superincumbent mass of conglomerated materials, B, resting upon the upper pavement, and having a thickness of more than 50 inches, must have accumulated during that long interval of progressive decay, which, probably commencing with the Persian invasion, and accelerated by the foundation of Alexandria, was consummated by the conquest of the Caliphs in the seventh century, when, in the emphatic language of the Hebrew prophet, "Noph" became literally "waste and desolate, without an inhabitant."*

* Jeremiah xlv, 19.

progressive decadence we have evidence from various sources. In Strabo's time, although the city was still large and populous, and only second in importance to Alexandria, yet the public buildings were decayed and desolate.* The erection of Fostat not only led to the desertion, but to the utter demolition of Memphis, so that when the site of the city was visited by Abdallatif in the thirteenth, and Abulfeda in the fourteenth century, little appears to have been left except colossal remains, which had only been spared from the difficulty and labour that must have attended their destruction or removal.† The upper stratum of Nile mud, of 34 inches, has accumulated since the period when the occupation of Memphis ceased; and the secular increase of the Nile alluvium represents a period of about eleven centuries. During that long interval—co-extensive with the Mohammadan rule—year by year the river has left its thin deposit of impalpable mud, and the Fellah has gathered his annual crops, whilst the buried city sank deeper and deeper, until at length only a few scattered blocks of sculptured granite and limestone remain to reveal the site of the oldest city in the world, the earliest known site of art,

* Πόλις δ' ἐστὶ μεγάλη τε καὶ εὐανδρος, δευτέρα μετὰ Ἀλεξάνδρειαν μεγάλων ἀνδρῶν, καθάπερ καὶ τῶν ἐκεῖ συνηκισμένων. Πρόκεινται δὲ καὶ λίμναι τῆς πόλεως καὶ τῶν βασιλείων ἃ νῦν μὲν κατέσπασται καὶ ἐστὶν ἔρημος. (Strabonis Geogr., lib. xvii, c. i, p. 32.)

† "Menf c'est l'ancienne Miar, située sur la rive occidentale du Nil. Amrou, fils d'Alas, quand il fit la conquête de l'Égypte, la fit détruire et bâtit par ordre du Khalif Omar Fostath sur la rive orientale. A Memphis se trouvent des débris de monuments antiques consistant en blocs polis et chargés de figures." (Géographie d'Aboulfeda, traduite de l'Arabe par M. Reinaud, tome iii, p. 159.)

government, science, and civilization. In the Birket of Mit-Raheneh and its neighbourhood there are doubtlessly still entombed invaluable remains of antiquity, the discovery of which will not fail to throw fresh light on some of the earliest chapters in the world's history. Further remains of the Disk-worshippers would in all likelihood be found here, and some satisfactory clue obtained as to their dynastic relations with the kings who preceded and followed them. The inquiry is the more interesting, as in the monumental titles of "Amen-tut-Anch" and "Ra khefer-kheprou, armàà," we may probably have the original designations of the "Armais" and "Danaus" of Manetho and Josephus, and a reminiscence of the mythical king of the Argives. Let us express a hope that researches may again be instituted in so promising a field. The pavement extending from the base of the prostrate statue is still, it would appear, undisturbed, the only portion brought to light being the small section uncovered by Hekekyan Bey, and the subject of the foregoing remarks. In the entire absence of all encouragement on the part of our own Government to scientific enterprise abroad, it will be left to M. Mariette and other distinguished foreign Egyptologists to develop whatever still remains to be discovered in this and other similar fields of ancient historical inquiry.



Section of Excavations made at Birket Mitrahene, July 4th, 1854.

- A. _ Undisturbed alluvial deposit.
- B. _ Disturbed rubbish soil containing fragments of lime-stone
Marbles, granites, basalt porphyries psammites, breccias
sherds of pottery fragments of calcined brick, &c., &c.
- C. _ Upper course of pavement.
- D. _ Lower course of pavement containing sculptured slab.
- E. _ Disturbed rubbish soil like the upper one.
- F. _ Bed of Desert sand.
- G. _ Stratum of disturbed rubbish soil, like the upper ones,
below the level of the bed of the Nile, distant half a mile
from the Birket.



No. 2. Horizontal surface of lower course of pavement stones.

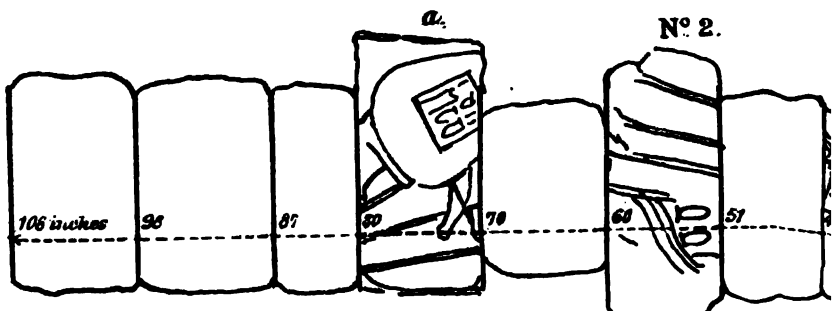
No. 3. Cartouches in fragment *b* of pavement.

No. 4. Limestone Slab found July 6th, 1854.

No. 5. Limestone Hab Gound at a later period in July, 1854.

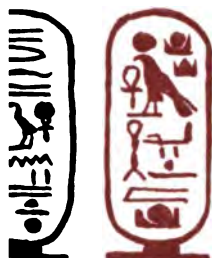
No. 6. Vide Pl. 2.

No. 7. Partial restoration of the Limestone slab *a* of pavement.



HARRISON & SONS LITH. & MAP.

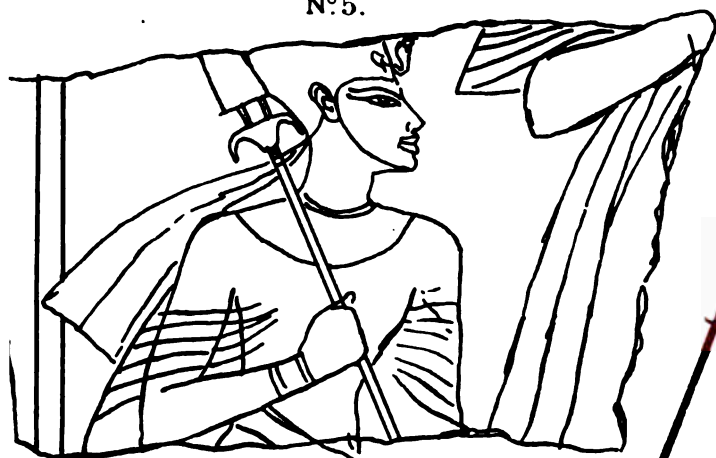
Nº 3.



Nº 4.



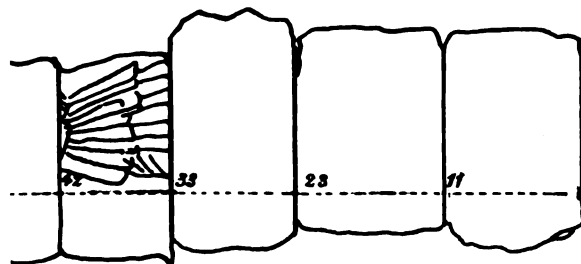
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b.



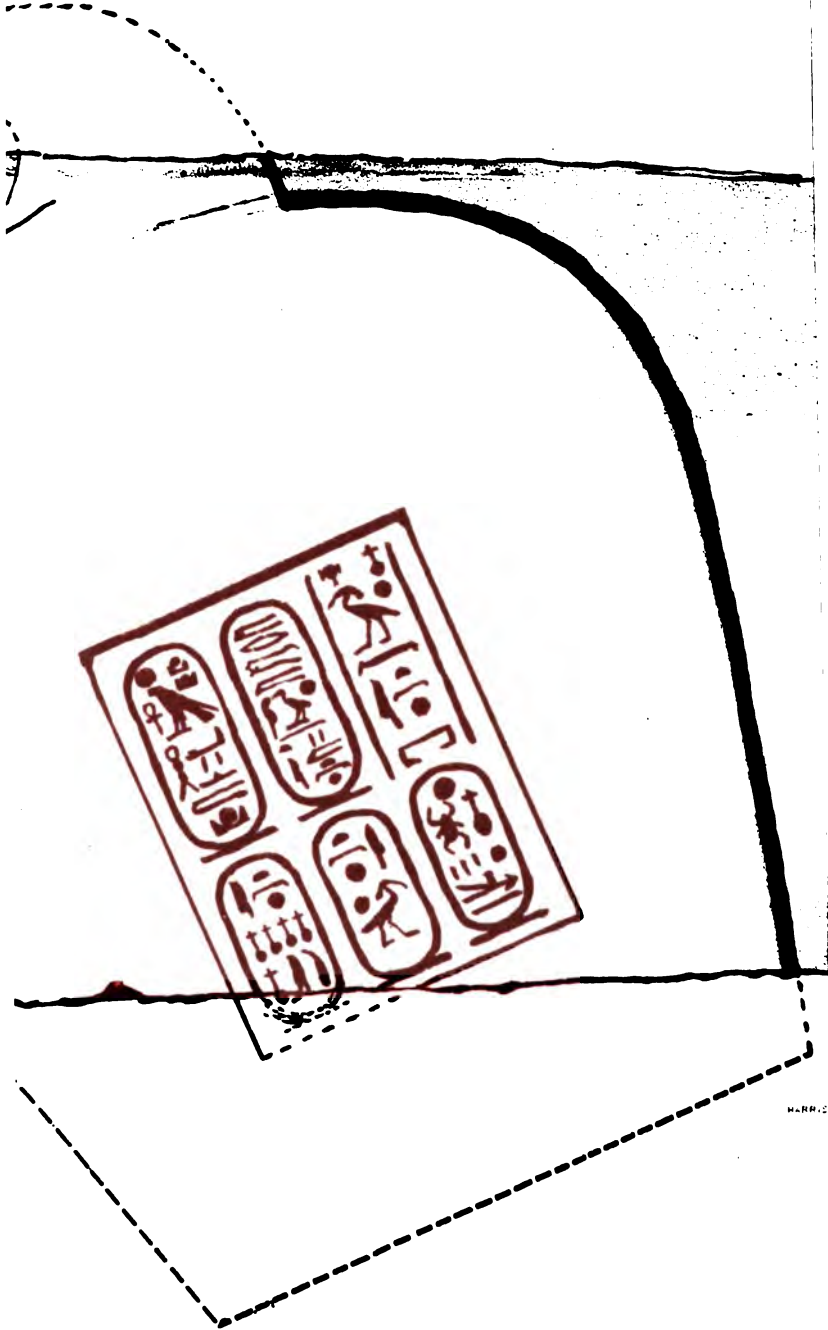
No. 6 Drawing (half size of the Original) of S

Vide PLATE I.



f Sculptured Limestone Slab(a) in pavement.

FIG. 1. No. 2.



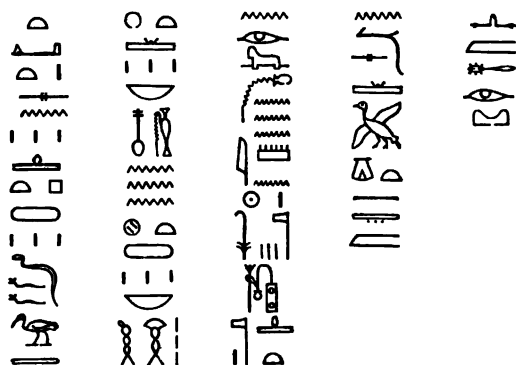
TO THE
LIBRARY

APPENDIX I.

NOTE BY DR. BIRCH ON FRAGMENT OF COFFIN No. 78.

28th October, 1884.

Enclosed are the photographs of the Sydney coffin. The upper part, which I have marked one, reads—




They give meals, supplies, all good and pure things, all delicious and sweet things, to the Osiris, priest of Amen-Ra, king of the gods, such of the divine food, Nsa panesta justified to Osiris.

This is the inscription before the figure of the person offering. That on the other side before

Osiris, who is mummied but has a solar disk on his head, is—



“Says Osiris, lord of the age, dwelling in the West, great god, lord of the heaven, coming forth from the horizon, crowned in the Atef, Isis, the great mother goddess, pupil of the sun, regent [of the gods].” Osiris is really crowned in the sun’s disk. Above is the horizon, having on each side a mummied hawk.

Below No. 2 is the god Shu seated on a basket holding notched palm branches. He wears a solar disk. In the area is ; outside on each side is the name of Amenhotep, with the titles, giver of life, established and sound like the sun. This name is Amenophis III. Beneath are two jackal-headed genii—Anubis or Tuamutf—and a crown atef, or one portion of it, with imperfect legends. From the style and defects I should think it of the XXIst dynasty, from the Deir el Bahari.

NOTES
ON
HIERATIC PAPYRUS
CONTAINING
PORTIONS OF THE BOOK OF THE DEAD.

DECEMBER, 1890.

NOTES ON HIERATIC PAPYRUS.

Since the period when the objects described in the accompanying Catalogue were collected, most important accessions to our knowledge have been made respecting ancient Egypt. Following the publication by Lepsius of the Book of the Dead, 1842,* the subsequent researches of the same writer, together with those of Dr. Birch, P. Le Page Renouf, Chabas, Maspero, Budge, Sayce, Petrie, and a number of other distinguished Egyptologists, have thrown a flood of light upon the history, the political, the social, religious and artistic life of the ancient inhabitants of the Nile Valley. The discoveries made at Deir el Bahari in 1881† were, as regards archæological interest and originality, unprecedented. Some 38 mummies of royal and priestly persons were brought to light. Of these 26 have been identified: belonging to a period dating from Ahmes I, *circa* 1700, B.C., to that of Isimkheb, of the XXth Dynasty, and including the actual coffin with its contents of Rameses II, of the XIXth

* "Das Todtenbuch der Ägypter nach dem Hieroglyphisch Papyrus in Turin."

† "La Trouvaille de Deir el Bahiri Photographies," par M. E. Brugsch. Texte par G. Maspero. Le Caire, 1881.

Dynasty, the most illustrious of all the ancient monarchs of Egypt.

When this startling discovery was announced, it occurred to me that the fragment of a coffin bearing the name of Amenoph III must have come from the same Hypogæa from which the remains here referred to had been derived. The fragment in question, bearing the royal prenomen of "Amenoph," was purchased by me from an Arab at Thebes in 1856. It has been ascertained (what had long been previously suspected) that the natives of the district around Thebes had been for a considerable period in the habit of rifling certain mummy pits, the exact locality of which was only known to themselves, in order to dispose of the objects of plunder to European travellers.

Impressed with the idea that the fragment No. 78 in the Sydney Collection was derived from the same source as the "Deir el Bahari" remains, I obtained, through the aid of my friend the late Professor Smith, a photographic copy of the fragment containing the cartouche with the royal name. I submitted it to my illustrious friend the late Dr. Birch,* and I have printed his report giving a translation of the inscription, with his accompanying remarks. In view of the history of this relic, and the spot from whence derived, it may be regarded as one of the not least interesting in the list of objects contained in the University Collection. Amongst these also is included a sepulchral "Stele" with a bilingual inscription, the upper one in the

* *Vide* Appendix I, p. 135.

ordinary conventional hieroglyphic characters, the lower one in unknown alphabetic symbols. Although after it came into my possession it was submitted to several distinguished philologists in Europe, no certain meaning could be attached to the obscure alphabetic character. On subsequently furnishing a *fac simile* of the Stele to Professor Sayce, that accomplished scholar was able to identify the previously unknown signs as belonging to a Carian dialect. The inscription probably commemorates in his native idiom, as well as in the popular form, one of the Greco-Asiatic mercenaries engaged in the service of the Psammetici during the eighth century B.C.*

As the collection contains numerous extracts from the Book of the Dead—inscribed on various objects—I have thought it worth while to add, as an appendix to the present compilation, a *fac simile* of a hieratic papyrus which, although imperfect, contains some of the most interesting chapters of the ritual. There are considerable textual differences in various published copies of this celebrated ritual. These are probably due to the different periods to which they may belong—the language of some of the most ancient specimens having become partially obsolete, owing to innovations due to modern transcribers, but more frequently to the carelessness or ignorance of the hierogrammatist or scribe. The meaning of portions is obscure, but the sense of the greater and more interesting portions, as that of the CXXV Chapter, is established and quite intelligible, and

* *Vide* Herodotus, Bk. II, C. 153, 154.

enunciates the loftiest conception of the attributes of a great creative overruling Power, and of the moral obligations of man to his fellow man. To afford a more ready apprehension of this venerable and comprehensive Liturgical Formulary of the Negative Confession, I have included in the following pages an English translation, prefaced by a few observations on the fundamental and more recondite elements of ancient religious thought of which it is the embodiment. That the religious and dogmatic beliefs of the Egyptians were not understood, and were regarded with contempt and derision in ancient as well as in more modern times, is well known. For although a certain esoteric spiritual significance was recognized as underlying the popular beliefs, the national cult was for the most part held to be a degrading Polytheism, an animal worship, under the most fantastic and often repulsive forms.* It is only within a comparatively recent period that the true character of most of the allegorical symbolism they employed came to be understood, and that notwithstanding the countless forms in which it was sought to give expression to their religious instincts, the Egyptian people were not in the real sense of the word "Polytheists." They recognized as beyond, above, and comprehending all, one ineffable, eternal, omnipotent Being, whether adored under the names of Ammon, Ptah, Osiris, Chepar or any

* *Vide* Plutarch, "de Iside et Osiride."

Quis nescit Volusi Bithynice qualia demens Ægyptus portenta colat
Illic æruleos, hic piscem fluminis, illic oppida tota canem venerantur
Carnibus humanis vesci licet.—JUVENAL, *Sat.* XV.

of the various emblematic embodiments that constitute the Egyptian Pantheon, each expressive of some one of the varied forms under which the phenomena of the material universe present themselves to human intelligence.

The inscription on the Temple of Dendera speaks of God as having made all beings and things : " All that lives has been made by God himself. He is Creator of all that hath been formed, but he hath not been formed." God is adored under his eternal Name of " Furnisher of souls for forms." He traverses eternity, is Master of infinity, author of eternity, traversing millions of years in his existence. He is the Master of eternity without limits. He is omnipresent, commanding at once at Thebes, Heliopolis, and Memphis. He is unnamable, and abhorreth to have his name pronounced.*

Besides being " one," he is a spirit, as we see from those ancient hymns, which although amongst the oldest known documents in the world, are still extant, and breathe the very accents in which they found utterance ; " he is from the beginning ; the original one ; he was when nothing was ; the father of beginnings ; he is eternal ; he stands from everlasting ages, and will be for eternity ; he is concealed, and his form hath no man known, his face hath no man seen ; he is hidden from gods and men, a mystery to his creatures ; no mortal can name him ; his name a mystery ; countless are his titles. God is truth ; he lives through truth, he is nourished on truth, he is king of truth, and truth he erects

* *Vide* " The Unknown God," by C. Loring Braese, p. 19, *et seq.*

over the world. He is life, and man lives through him ; he is father and mother of all creatures ; he begets, and is not begotten ; he is the creator, and not created, the creator of his own form and builder of his own body—the universe ; the maker of all that was, and is, and is not yet ; the original framer (weaver) of the world, of heaven and earth and the depths. He hung the heavens and founded the earth ; he let water (or moisture) come forth, and built the mountains. He is Being itself, the enduring one, who increaseth and is never lessened, the one who multiplies himself millionfold, the many-formed. He is father of the gods ; gods come forth from the word of his mouth ; the great Master, the original potter who moulds man and gods. He is the weaver of the universe on the loom of life. Heaven rests on his head, and earth bears his feet ; heaven conceals his spirit, earth his form, and the depth covers his mystery. God is merciful to his worshippers ; he heareth him who calleth upon him, and protecteth the weak from the strong ; he heareth the cry of him bound in chains ; he guardeth the humble against the haughty, and is judge between the powerful and the miserable. God acknowledgeth him who confesseth him, rewardeth him who serveth him, and guardeth him who followeth him.”

“ Hail to thee, our lord of truth, Ammon ! whose shrine is hidden, Lord of gods, Creator sailing in thy boat (the sun), at whose command the gods were made ; Tum, the maker of men, who supporteth their works, who giveth them life, who knoweth how one differeth from another, who listeneth to the

poor that is in distress, who art gentle of heart when a man crieth unto thee; thou who deliverest the fearful from the violent, who judgest the poor and oppressed; Lord of wisdom, whose precepts are wise; at whose pleasure the Nile overfloweth her banks; Lord of mercy, most loving, at whose coming men live, opener of every eye, proceeding from the firmament, causer of pleasure and light, at whose goodness the gods rejoice, their hearts rejoicing when they see thee."

"Bringer of food, great lord of all things nourishing,
Lord of all terrors and of all choicest joys.

He filleth all granaries, he enricheth all the store-
houses,

He careth for the estate of the poor.

He is not beheld by the eye,

He hath neither ministers nor offerings.

He is not adored in sanctuaries.

He wipeth away tears from all eyes,

He careth for the abundance of his blessings."

Subjoined is a copy of the titles of the several chapters of the Book of the Dead, portions of which, more or less complete, are contained in the annexed Hieratic Papyrus.

Under no religious system ever adopted by any race of mankind, is the dogma of future responsibility for the actions of past life established in a more searching or comprehensive form than in the Book of the Dead.

The soul in its passage through Hades, and before it can attain its final rest in the Fields of Aaru, is subjected to certain purgatorial trials, of which the most important is the categorical denial of the 42 sins with the commission of which he is challenged by the assessors in Amenti. Having acquitted himself of these, he is led before Osiris, the Judge of the Dead, seated on his throne. His heart is then weighed in a balance, the counterpoise being the Feather, the emblem of Truth, MA. The soul having been thus tried and "found not wanting," the deceased is declared to be "Machru," justified, and the judgment having been recorded by Thoth on the roll which he holds in his hands, the scene concludes by an adjuration to the supreme Judge: "Allow the dead a quiet dwelling place, oh Osiris. Heavenly Lord, Cherished One, open the doors of thy Glory for the heart of thy glorified servant, that he come to the Lord and Judge of the world, Osiris, ruler of the life of man."

HIERATIC FRAGMENTS FROM BOOK
OF THE DEAD.

Cap. XIV. On the expelling all impurity from the heart of the Osirian N.

Cap. XVIII. The defunct invokes all the several divinities enumerated in this chapter.

Cap. XXI. On the restoration of speech to the defunct in the sacred inferior region.

Cap. XXIV. On the defunct bringing forth magical charms in the sacred inferior region.

Cap. XXV. On the defunct acquiring the power of memory in the great abode.

Cap. XLIII. After avoiding decapitation the defunct N— proclaims his rejuvenescence. He is renewed—he becomes the Osiris whose word is truth.

Cap. XLIV. How a second death is to be avoided in the divine inferior region.

Cap. XLV. How corruption is avoided in the divine inferior region.

Cap. XLVI. How a living being is not defiled in Hades.

Cap. XLVII. How the defunct is not deprived of his soul in Hades.

Cap. L. How to avoid the place of immolation in Hades.

Cap. CX. On going in Peace and taking the good path in the field of Heth Peace.

Cap. CXLII. The book giving perfection to the souls, granting them the power to traverse the great hall, to go forth during the day in whatever forms they please, giving the knowledge of the names of Osiris in whatever abode it pleases him to be.

Cap. CLXII. On the producing of heat under the head of the defunct.

Cap. CXXV. The Hall of the two Truths. The book of going into the Hall of the two Truths, and of separating a person from his sins when he has been made to see the faces of the gods.

THE NEGATIVE CONFESSION AND PSYCHOSTASIS.*

I have not blasphemed.

I have not been guilty of deception.

I have not been guilty of theft.

I have not borne false witness.

I have not committed frauds upon my fellow men.

I have not oppressed the widow.

I have never exacted from the chief of my workmen
more than he could perform.

I have never excited mischief.

I have caused no one to shed tears.

* The translation is from—

"Histoire de l'Orient," par François Lenormant, Vol. III. Paris, 1883.

"Egypt's Place in Universal History," Vol. V, by Samuel Birch, LL.D. 1867.

"Le Livre des Morts des Anciens Égyptiens," par Paul Pierret. Paris, 1882.

"The Papyrus of Ani," by P. le Page Renouf. Trustees of British Museum.

I have caused no one to hunger.
I have never been idle.
I have never been negligent.
I have never been drunken.
I have never given unjust orders.
I have never given way to indiscreet curiosity.
I have never allowed my tongue to practise boasting.
I have struck no man.
I have slain no one.
I have never conspired to take the life of another by
 treason.
I have caused no one to fear.
I have never slandered my neighbour.
I have never allowed my heart to be influenced by
 envy.
I have never made false accusations.
I have never withheld milk from the lips of the
 sucklings.
I have never excited the ill-will of the master against
 his slave.
I have never oppressed my slave in abusing my
 authority over him.

He then enumerates certain social and religious obligations which he has discharged, such as, "that he has never intercepted the fair distribution of the waters in the canals; that he has never damaged the stones that serve for mooring the barques on the banks of the river; that he has never employed false weights or measures." Then he refers to certain moral and religious duties that he has not violated: "That he has never altered or introduced any interpolation in the prayers. That he never appropriated

the lands or the flocks or the fisheries dedicated to religious uses; that he has never removed the offerings placed on the altars; that he has never interfered with the sacred processions or polluted the waters of the Nile." He concludes his confession as follows:—

"I have given to the gods all the offerings that are their due. I have conciliated the divine Power by love. I have given bread to the hungry and drink to the thirsty. I have clothed him that was naked. I have given a boat to him that was stayed on his journey."

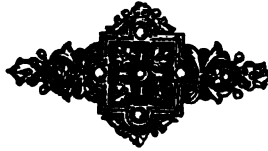
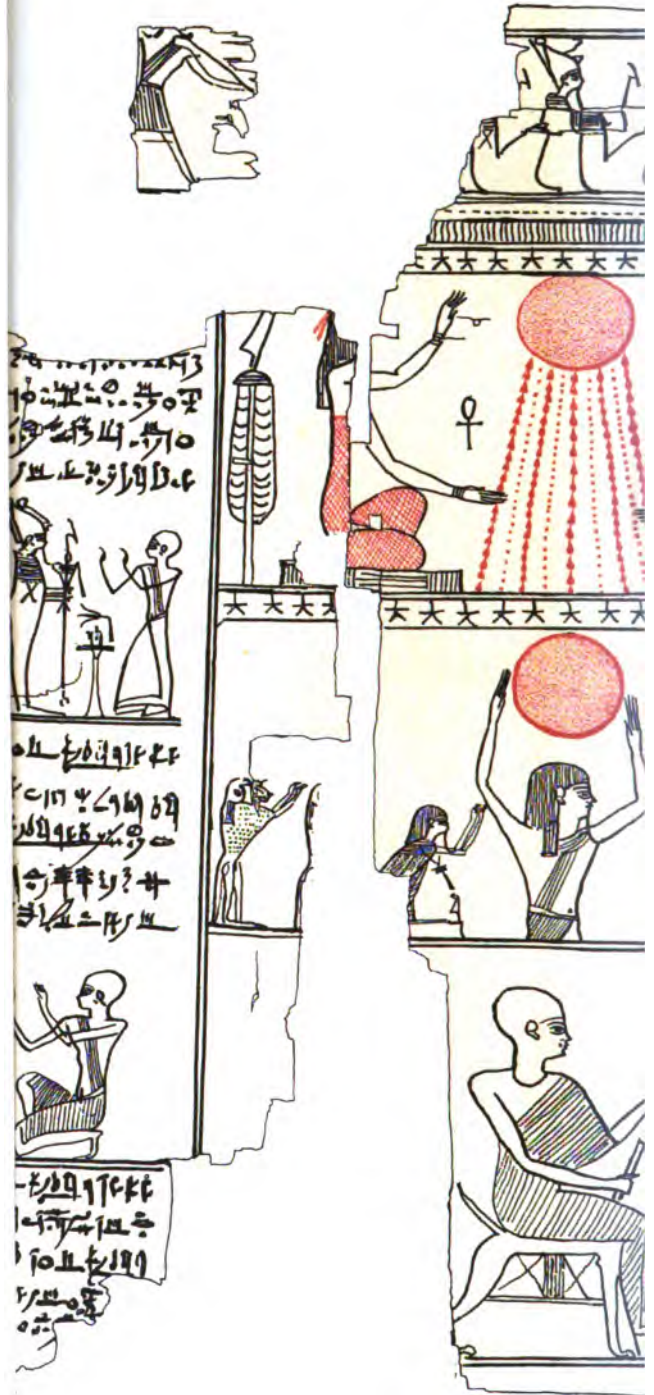
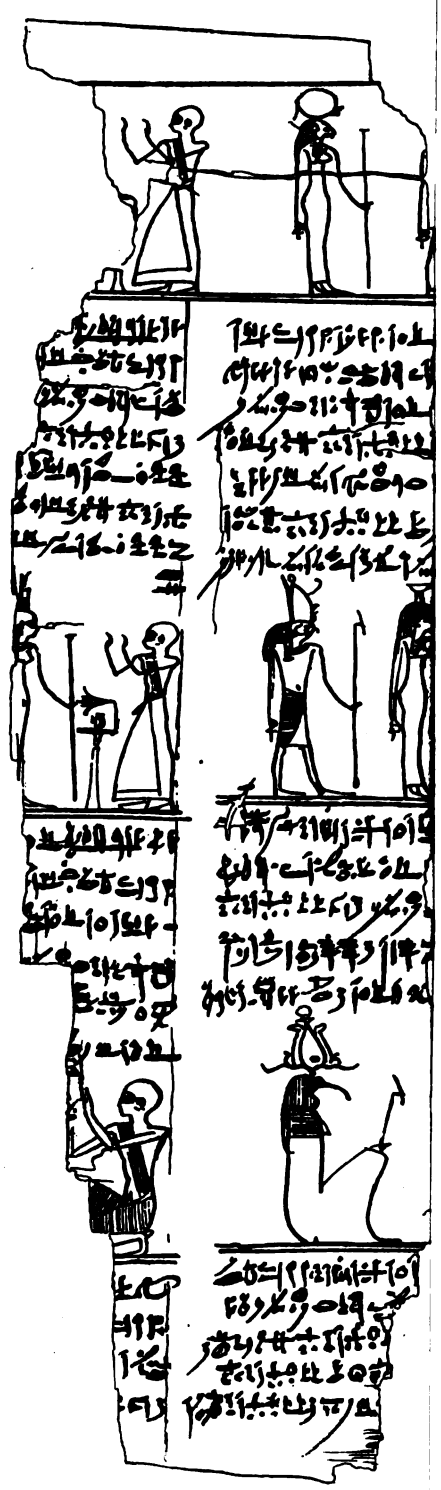


Plate 1.

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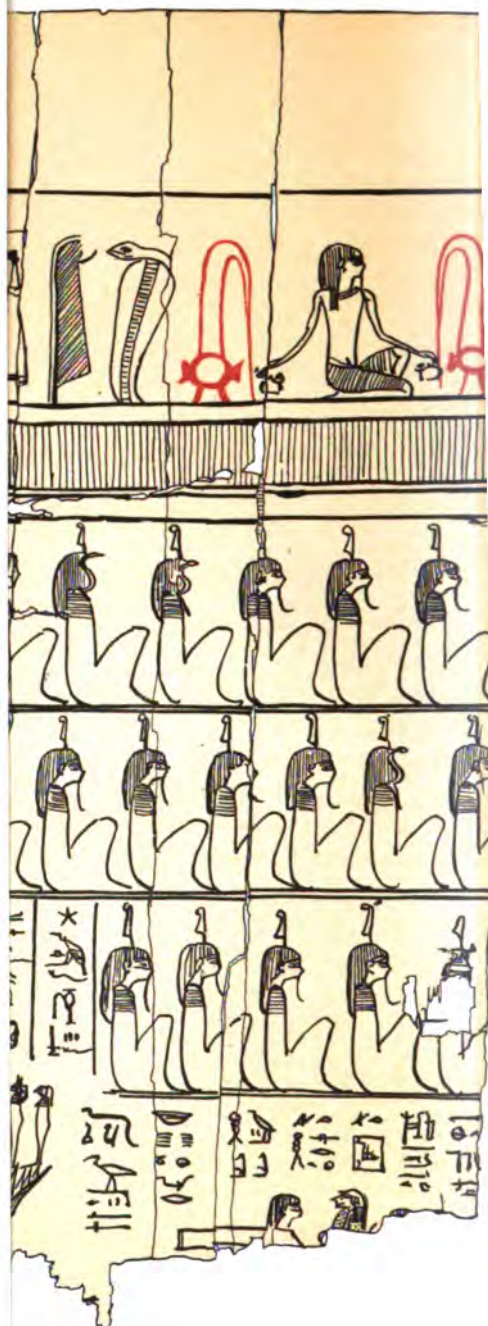


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APPENDIX II.

Since the foregoing papers have been placed in the hands of the printers, it has been thought that a desirable addition might be made in a brief account of the Lapidary Inscription forming part of the Contents of Roman and Etruscan Remains included in the objects contained in the University Museum. These remains consist of five Funeral Tablets found in a catacomb in the neighbourhood of Cape Misenum, and were purchased by Sir C. Nicholson at Naples in 1858. From impressions retained in England facsimiles have been made and the following transliteration of the several Tablets has been kindly supplied, under the authority of Mr Maunde Thompson, the Principal Secretary of the British Museum, by one of the officers of that Institution.

1. Διογένης | Μάρκου Ἄμα | στριανὸς, πα | λαιστής,
ἐν | θάδε κείμεαι ζ(ήσας) ἔτ(η) λή. χέρετε παροδεῖται.

Diogenes, son of Marcus, of Amastris, a wrestler, lie here, after living thirty-eight years. Hail, you who pass.

2. Dis Manibus. Flavia Fortunata | vix(it) ann(is)
xxx m(ensibus) vi. |

To the Shades! Flavia Fortunata lived thirty years and six months.

APPENDIX.

3. M(arcum Jul(ium) Apulium, quem et Euporium, qui vixit ann(is) xxvi m(ensibus) v. Ael(ia) Augurina Mat(er) filio dulciss(imo) b(ene) m(erenti) f(ecit).

..... Marcus Julius Apuleius, also called Euporius, who lived twenty-six years, five months. Aelia Augurina his mother made the monument for her sweetest son, who deserved well.

4. Dis Manibus. Felicitati, quæ vixit annis v mensibus vii diebus xxi hor(is) iii (V)aleria Spes fecit b(ene) m(erenti) alumnae.

To the Shades! To Felicitas, who lived five years, seven months, twenty one days and three hours. Valeria Spes made the monument to her pupil, who deserved well.

5. D(is) M(anibus) S(acrum). C. Julius Petronianus vix(it) anno i mensib(us) iii. Petronianus p(ater) filio dulcissimo h(oc) c(uravit) f(aciendum).

Sacred to the Shades! C. Julius Petronianus lived one year and three months. Petronianus his father had this made for his sweetest son.

36 vol
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